HARMONY

1)

Noncadential Habits of D S 7 ~~S~~.

~~7S d Db~~ } Ms. 53. 55.
~~f m~~

~~7 Db~~ } Dc when like dis.
~~f m~~

D 7b S } To avoid bars d f, s,
d r, s,

D 7c D } for smoothness, air waving
d d d

S Dc S } as above.
s s s

Bonds are in nature of preparation of discords, horizontally.

Prevents 5ths & 8ths in inner parts.

Bind for a bond promotes the use of dissonances, horizontally prepared., as when no common tone

as 7 S made 7|S or |7.S

as D R — D 7R
as D S — D 4S

~~as D S made D 7cS~~
~~(7) (7)~~

Analyse.

4 measures of 29. Dc in Ch. Sec. Cs.
80 of 30 Dc | 12 of 31 Db | 8 of 34 7c
7 of 42 | 4 of 43. | all of 101 7b & 7c

Ear Exercises

a. Name Chord. b. name Air & Bass
c. Name all parts.

1st step in April.

Constitution of Chords

1 means Complete, has all its tones

2 means Treble the Root. Doubling root, being too common to notice

3. — Omit 3rd.
4 — Double 3rd
5 — Omit 5th
6 — Double 5th
0 — Omit Root.

Royal Cad. Ex 84.
7 Cad. Ex 5 &c.

Away Reports B. All on this page, & S cadence opposite

Double of 5th chiefly noncadential, in Major chords, No S.

Cuds
750

Ann Cowden
Upton Place
Forest Gate
E

Helmholtz p 228 cont. from Pocket Book

Comb. Tones are of two kinds 1st Difference tones, in wh. vibrations = Diff. bet. vib. of primary tones. 2nd Summation tones, in wh. vibr. = Sum of vibr. of 2 prim. tones. The 2nd disc. by Helmholtz. The 1st Sorge (1740) (organist) & Tartini (violinist)

Both the struck-tones & ~~them~~ their Harmonics make with one another both summation & diff. tones. But, Diff. tones are stronger than Sum tones, - & ~~that~~ (stronger ~~grand~~ primary tones) struck-tones?! give stronger combination tones. The Comb. Tones grow even at a much greater ratio than primary tones & also fall away more quickly. Now, as, in music, the struck-tone is stronger than the Harmonics, it's chiefly the comb. ~~of~~ tones of the two struck ground tones (& indeed chiefly their diff. tones) that most are heard, & were 1st discovered. Easiest to hear when struck tones are less than an 8ve apart. Then the Diff. Tones of the 2 struck tones lower than either of two. First sound the lower str. tones then the higher: at that moment hear Diff. tone,

"How to observe — Harmony."

Examples & Exercises given.

Paragraph 7.—

KEY D. 1. (*Tallis.*)

d'	:-.d'	d'	:d'	d'	:—	d'	:—	t	:—	:—
m	:-.m	m	:m	m	:—	m	:—	r	:—	:—
Glo	- ry	be	to	thee,		O		God.		
s	:-.s	s	:s	s	:—	s	:—	s	:—	:—
d	:-.d	d	:d	d	:—	d	:—	s_1	:—	:—
D								S		

KEY F. 2. (*Jackson.*)

s	:-.s	s	:s	s	:—	s	:—	s	:—	:—
d	:-.d	d	:d	t_1	:—	t_1	:—	d	:—	:—
Glo	- ry	be	to	thee,		O		God.		
m	:-.m	m	:m	r	:—	r	:—	m	:—	:—
d	:-.d	d	:d	s_1	:—	s_1	:—	d	:—	:—
D				S				D		

KEY B♭. 3. (*West. Chor. Ser.*)

d	:—	l_1	: t_1	d	:—	d	:—	d	:—
s_1	:—	l_1	: s_1	s_1	:—	f_1	:—	m_1	:—
Spare		us,	good	Lord.		A	-	men.	
m	:—	f	: r	m	:—	l_1	:—	s_1	:—
d_1	:—	f_1	: s_1	d_1	:—	f_1	:—	d_1	:—
D		F	S	D		F		D	

KEY D. 4. (*Gregorian.*)

SOH	s	:l	s	:—	SOH	m	:f	m	:r	d	:—
DOH	d	:d	d	:—	TE,	d	:d	d	: t_1	d	:—
ME	m	:f	m	:—	SOH	s	:f	s	:s	m	:—
DOH	d	: f_1	d	:—	SOH,	d	: l_1	s_1	: s_1	d	:—
De	F		D		S	D	Fb	De	S	D	

KEY F. 5. (*West. Chor. Ser.*)

d	:-.d	d	:d .d	r	: r	d	:—
s_1	:-. s_1	s_1	: s_1 .s_1	t_1	: t_1	d	:—
And		our mouth shall show		forth thy		praise.	
m	:-.m	m	:m .m	s	: f	m	:—
d	:-.d	d	:d .d	s_1	: s_1	d	:—
D				S	7S	D	

KEY F. 6. (*L. Mason.*)

ME	f	:m	r	:—	ME	s	:f	m	:r	m	:—
DOH	t_1	:d	t_1	:—	DOH	d	:r	d	: t_1	d	:—
SOH	s	:s	s	:—	SOH	m	:l	s	:s	s	:—
DOH	r	:d	s_1	:—	DOH	d	: f_1	s_1	: s_1	d	:—
D		7S	D	S	D		Rb	De	S	D	

KEY E♭. 7. (*T. Tallis.*)

s	:s	s	:-.s	s	:l	—	:l	s	:—	:—
m	:m	m	:-.m	m	:m	—	:f	m	:—	:—
And our mouth shall				show forth Thy				praise.		
d'	:d'	d'	:-.d'	d'	:d'	—	:d'	d'	:—	:—
d	:d	d	:-.d	d	: l_1	—	: f_1	d	:—	:—
D				L		F		D		

KEY G. 8. (*Gregorian.*)

DOH	m	:r	d	:—	RAY	m	:f	m	:r	d	:—
SOH,	d	: t_1	l_1	:—	TE,	d	:d	d	: t_1	d	:—
ME	s	:f	m	:—	SOH	s	:l	s	:f	m	:—
DOH	d	: s_1	l_1	:—	SOH,	d	: f_1	s_1	: s_1	d_1	:—
D		7S	L		S	D	F	De	7S	D	

KEY F. 9.

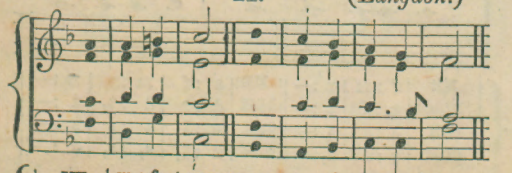
SOH	m	:f	m	:r	ME	d	:r	d	: t_1	d	:—
ME	d	:r	d	: t_1	TE,	d	: l_1	s_1	: s_1	s_1	:—
SOH	s	:l	s	:—	SOH	m	:f	m	:r	m	:—
DOH	d	: f_1	s_1	:—	ME,	l_1	: f_1	s_1	: s_1	d	:—
D		Rb	De	S	M	L	Rb	De	S	D	

KEY A. 10. (*Battishill.*)

DOH	s_1	: m	r	:—	FAH	m	:d	r	: t_1	d	:—
ME,	s_1	: s_1	s_1	:—	FAH,	s_1	: m_1	l_1	: s_1	s_1	:—
DOH	d	:d	t_1	:—	TE,	d	:d	f	:r	m	:—
DOH,	m_1	: d_1	s_1	:—	RAY,	m_1	: l_1	r_1	: s_1	d_1	:—
D	Db	D	S	Tb	Db	L	R	S	D		

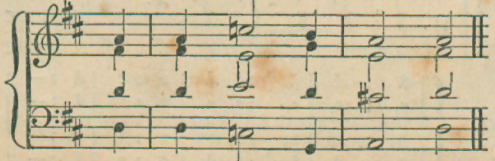
Paragraph 9.—

KEY F. 11. (*Langdon.*)



ME	m : fe	s : —	LAH	s : f	m : r	d : —
DOH	d : r	t_1 : —	DOH	d : r	d : t_1	d : —
SOH	l : l	s : —	DOH	s : l	s : — f	m : —
DOH	l_1 : r	s_1 : —	FAH	m_1 : f_1	s_1 : s_1	d : —
D	L (S)	S	F	D♭	R♭	Dc S♭ D

KEY D. 12. (*Tallis.*)



: s	s : ta	— : l	s : —	s : —
: m	m : r	— : f	r : —	m : —
World	with - out	end.	A -	men.
: d^1	d^1 : r^1	— : d^1	t : —	d^1 : —
: d	d : ta_1	— : f_1	s_1 : —	d : —
D	D (F)	F	S	D

From "Additional Exercises, No. I."

20.—GOOD EVENING. (From *Root's "Sabbath Bell."*) KEY D. M. 112.

: s	d^1 : —	t : —	d^1 : —	:	:		:	:		:		:		:		:	
1. We've	met	once	more,	Good	eve-ning,	friends,	com	-pan	-	ions,	A -	gain	we've				
: m	s : —	f : —	m : —	: m	m : m	m : m	s : f	m : r	d : r								
2. We've	met	once	more,	Now	let	each	voice	a -	wa -	ken,	Each	heart	with				
: d^1	s : —	s : —	s : —	:	:		:	:		:		:		:		:	
We've	met	once	more,														
: d	m : —	s : —	d : —	:	:		:	:		:		:		:		:	
D	D♭	S	D														

:	: s	s : s	:	:	:	:	:	:	:	:	:	:	:	:	:	: m	
	Good eve-ning,															Good	
m : f	r : —	— : r	f : m	r : d	l_1 : d	s_1 : d	t_1 : d	m : r	d : —								
ga-ther'd	here,	To	join the	swell - ing	cho-ral	song,	A -	way all	care and	fear.							
:	: t	t : t	:	:	:	:	:	:	: s								
rap - ture	bound,	For	ev - 'ry	mo - ment	runs to	Shed some	new de -	light a-	round.								
:	: s	s : s	:	:	:	:	:	:	: d								
	Good eve-ning,								Good								
	S	S	S						D								

m : m	s : s	s : s	d^1 : d^1	: s	d^1 : —	— : —	d^1 : —	—									
eve - ning,	Kind friends and	com -	pan-ions,	Good	eve -	- -	ning.										
— :	m : m	m : m	m : m	:	: d	m : —	m : —	—									
					Good eve	-	ning.										
s : s	d^1 : d^1	d^1 : d^1	s : s	:	:	: s	s : —	s									
eve - ning,	Kind friends and	com -	pan-ions,			Good	eve -	ning.									
d : d	d : d	d : d	d : d	:	:	:	s : d	d									
D							Good eve	ning.									
							De —	D —									

16.—'MIDST SORROW AND CARE. (*Lowell Mason.*) KEY E♭. M. 96.

: m	m : d	: m	r : —	: r	s : r	: f	m : —										
1. 'Midst	sor - row	and	care,	There's	one that	is	near,										
: d	d : d	: d	t_1 : —	: t_1	t_1 : t_1	: r	d : —										
2. His	boun - ties	are	free,	He	hears ev' -	ry	plea;										
: s	s : m	: s	s : —	: s	r : s	: s	s : —										
3. Blest	man - sions	a -	bove,	Pre -	par'd by	His	love;										
: d	d : d	: d	s_1 : —	: s_1	s_1 : s_1	: s_1	d : —										
4. My	Sa - viour	and	friend,	On	whom I	de -	pend;										
D			S			S	D										

: s	l : f	: l	s : m	: d	r : —	: —	d : —										
And	ev - er	de -	lights to	re -	lieve		us.										
: d	d : d	: d	d : d	: d	t_1 : —	: —	d : —										
And	wel - comes	the	cry of	the	nee -	- -	dy.										
: m	f : l	: f	s : s	: m	f : —	: —	m : —										
Are	wait - ing	at	last to	re -	ceive		us.										
: d	f : f	: f	m : d	: d	s_1 : —	: —	d : —										
My	heart shall	for	ev - er	a -	dore		Thee.										
D	F		D♭	D	S		D										

26.—MERRY MAY. (From *Root's "Singing School Music."*) Key G. M. 160.

cres. *cres.*

: s1 . s1	d : m | s	: s1 . s1	d : m | s	: s . s	s : r | r : r	m : d | d : s1 . s1
1. Mer-ry	May,	mer-ry	May,	We will	light-ly sing, yes,	light-ly sing, Mer-ry
: s1 . s1	s1 : — | —	: s1 . s1	s1 : — | —	: d . d	t1 : t1 | t1 : t1	d : s1 | s1 : s1 . s1
: m . m	m : — | —	: m . m	m : — | —	: m . m	r : s | s : s	s : s | m : m . m
2. Win-ter's	past,	Spring at	last,	With its	blossoms crown'd spreads	joy a - round, All is
: d . d	d : — | —	: d . d	d : — | —	: d . d	s1 : s1 | s1 : s1	d1 : d1 | d1 : d . d
D					S	D

Fine.

d : m | s	: s1 . s1	d : m | s	: s . s	s : r | r : m	d : — | —	d . d
May, . .	mer-ry	May, . .	We will	sing thy wel - come	lay.	Tra la
s1 : — | —	: s1 . s1	s1 : — | —	: d . d	t1 : t1 | t1 : t1	d : — | —	s1 . s1
m : — | —	: m . m	m : — | —	: m . m	r : s | s : s	m : — | —	m . m
gay,	mer-ry	May,	We will	sing thy wel - come	lay.	Tra la
d : — | —	: d . d	d : — | —	: d . d	s1 : s1 | s1 : s1	d1 : — | —	d . d
				S	Mb D	

d : f | l	: d . d	d : m | s	: d . d	t1 : — | —	: t1	d : — | — : d . d
la, . .	tra la	la, . .	la la	la,	la	la, tra la
l1 : — | —	: l1 . l1	s1 : — | —	: s1 . s1	s1 : — | —	: f1	m1 : — | — : s1 . s1
f : — | —	: f . f	m : — | —	: m . m	r : — | —	: r	d : m | s : m . m
la,	tra la	la,	la la	la,	la	la, . . tra la
f1 : — | —	: f1 . f1	d : — | —	: d . d	s1 : t1 | r	: s1	d : — | — : d . d
F		D		S Sb Se	7S	D

D.C.

d : f | l	: d . d	d : m | s	: d . d	t1 : — | —	: t1	d : — | —
la, . .	tra la	la, . .	la la	la,	la	la.
l1 : — | —	: l1 . l1	s1 : — | —	: s1 . s1	s1 : — | —	: f1	m1 : — | —
f : — | —	: f . f	m : — | —	: m . m	r : — | —	: r	d : m | s
la,	tra la	la,	la la	la,	la	la. . .
f1 : — | —	: f1 . f1	d : — | —	: d . d	s1 : t1 | r	: s1	d1 : — | —
F		D		S Sb Se	7S	D

[Chapter VII.]

(*After Exercises* 29 *to* 31.)

30.—NIGHT SONG. (From *Mason's "Singing School."*) Key B♭. M. 80.

mp. *p.*

m : d	| t1 : r	d : —	| s1 :	m : d	| t1 : r	d : —
1. When the	world is	sleep -	ing,	And the	moon is	keep - -
s1 : s1	| s1 : s1	s1 : —	| m1 :	s1 : s1	| s1 : s1	s1 : —
2. If my	spi - rit	pi -	neth,	Ev' - ry	star that	shi - -
d : d	| r : t1	d : —	| d :	d : d	| r : t1	d : —
3. Nought be -	low can	harm	us,	Not e'en	death a -	larm
d1 : m1	| s1 : f1	m1 : —	| d1 :	d1 : m1	| s1 : f1	m1 : —
D Db	S 7Sd	Db	D	D Db	S 7Sd	Db

crescendo. *mf.*

| s1 : s1	l1 : —	| t1 : —	d : —	| — : —	s : m	| r : t1
- ing Her	watch	a -	bove,		Then I	fain would
| m1 : m1	f1 : —	| f1 : —	s1 : —	| — : —	s1 : s1	| s1 : s1
- neth, Seems	thus	to	say,		"Mor - tal	sor - rows
| d : d	d : —	| r : —	m : —	| — : —	m : d	| t1 : r
us, With	heav'n	in	view,		Smil - ing	hope for -
| d1 : d1	f1 : —	| r1 : —	d1 : —	| — : —	d1 : d1	| s1 : f1
D	F	Tb	D		D	S 7Sd

cres.

d : m	| r :	s : m	| r : t1	d : m	| r : r	m : —
seek the skies,		For my soul	doth	up - ward	rise, In	si -
s1 : s1	| s1 :	s1 : s1	| s1 : s1	s1 : s1	| s1 : s1	s1 : —
last a night,		End - less is	the	hap - py	light Of	heav'n's
d : d	| t1 :	m : d	| t1 : r	d : d	| t1 : t1	d : —
bid - deth tears,		Per - fect love	ex -	pel - leth	fears, For	God
m1 : d1	| s1 :	d1 : d1	| s1 : f1	m1 : d1	| s1 : s1	d : —
Db D	S	D	S 7Sd	Db D	S S	D

mp.

tu	: —	s : —	— : t_1	d : —	r : —	d : —	— : —
- lent		love,	In	si -	lent	love.	
l_1	: —	t_1 : —	— : f_1	m_1 : —	f_1 : —	m_1 : —	— : —
pure		day,	Of	heav'n's	pure	day.	
d	: —	r : —	— : r	d : —	t_1 : —	d : —	— : —
is		true,	For	God	is	true.	
l_1	: —	s_1 : —	— : s_1	l_1 : —	s_1 : —	d_1 : —	— : —
(Tb)		S	7S	T	7S	D	

31.—EARLY MORNING. (*Root.*) KEY G. M. 72.

p. *m.*

s_1 .s_1 ,s_1 : s_1 .s_1 ,s_1	s_1 : d	s_1 .s_1 ,s_1 : s_1 .s_1 ,s_1
1. Up in the morn - ing so	ear - ly,	Ro - ses with dew - drops so
m_1 .m_1 ,m_1 : m_1 .m_1 ,m_1	m_1 : m_1	f_1 .f_1 ,f_1 : f_1 .f_1 ,f_1
d .d ,d : d .d ,d	d : d	r .r ,r : r .r ,r
2. Na - ture is gai - ly a -	wak - ing,	Sleep from your eye - lids now
d .d ,d : d .d ,d	d : d	t_1 .t_1 ,t_1 : t_1 .t_1 ,t_1
D		7Sb

cres.

s_1 : r	s_1 .s_1 ,s_1 : d .d ,d	m ,m .m ,m : s
pearl - y,	Rise, and a - way, in the	mel - low morn-ing ray,
f_1 : f_1	m_1 .m_1 ,m_1 : s_1 .s_1 ,s_1	d ,d .d ,d : d
r : r	d .d ,d : m .m ,m	s ,s .s ,s : m
shak - ing,	Rise, and a - way, at the	mer - ry call of day,
t_1 : t_1	d .d ,d : s_1 .s_1 ,s_1	m_1 ,m_1 .m_1 ,m_1 : d_1
7Sb	D	Dc Db D

Dat Dc 2 [illegible]
Dct Db

f. FINE. *m.* KEY D.

l : s	d : —	r .r ,r : r .r ,r	r : rs
Come, come,	come.	They who will join in the	sing - ing,
d : t_1	d : —	t_1 .t_1 ,t_1 : t_1 .t_1 ,t_1	t_1 : t_1m
f : r	m : —	s .s ,s : s .s ,s	s : sd
Come, come,	come.	They who will join in the	sing - ing,
f_1 : s_1	d_1 : —	s_1 .s_1 ,s_1 : s_1 .s_1 ,s_1	s_1 : s_1d_1
F S	D	S	

f.

s .s ,s : s .s ,s	s : s	s .s ,s : s .s	
Cheer - ful and fresh voi - ces	bring - ing,	Hearts full of glad - ness,	
f .f ,f : f .f ,f	f : f	m .m ,m : m .m	
t_1 .t_1 ,t_1 : t_1 .t_1 ,t_1	t_1 : t_1	d .d ,d : d .d	
Cheer - ful and fresh voi - ces	bring - ing,	Gay birds are sing - ing,	
s_1 .s_1 ,s_1 : s_1 .s_1 ,s_1	s_1 : s_1	d .d ,d : d .d	
7S		D	

DA CAPO.

l .l ,l : l .l	t ,t .t ,t : t .t	d^1s : —
Eyes with-out sad - ness,	Ev - er must re - mem - ber	this.
f .f ,f : f .f	f ,f .f ,f : f .f	mt_1 : —
d .d ,d : d .d	s_1 ,s_1 .s_1 ,s_1 : s_1 .s_1	s_1r : —
Glad voi - ces ring - ing,	Gold-en hours of joy and	bliss.
f .f ,f : f .f	s ,s .s ,s : s_1 .s_1	d s_1 : —
F	7S	D

From "Sabbath Tune Book."

WORCESTER.

KEY G. COMMON METRE. M. 58.

						D						S
:d	s :m	f :s	f :r	m :f	m :d	r :m	r : —	—
:s_1	s_1 :d	l_1 :t_1	d :s_1	s_1 :l_1	s_1 :d	t_1 :d	t_1 : —	—
:m	r :s	f :r	d :r	d :d	m :s	f :s	s : —	—
:d	t_1 :d	r :s_1	l_1 :t_1	d :f_1	d :m	r :d	s_1 : —	—
D	Sb D	R S	Pb Sb	D F	D Db	Tb D	S	

					S							D
:s	l :s	m :s	f :m	r :f	m :d	r :t_1	d : —	—
:d	d :r	d :d	t_1 :d	t_1 :t_1	d :l_1	l_1 :s_1	s_1 : —	—
:ms	f :r	s :s	s :s	s :f	s :m	f :r	m : —	—
:dm	f :t_1	d :m	r :d	s_1 :r	m_1 :l_1	f_1 :s_1	d_1 : —	—
Db	F Sb	D Db	7Sc D	S Tb	Db L	Rb S	D	

5th inversion
avoid 5ths

VESPER HYMN. 8, 7. M. 72.

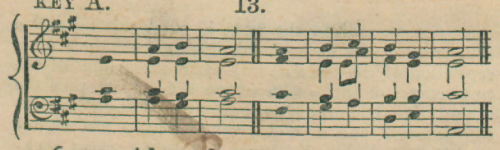
KEY F. DA CAPO.

m :s	|f :s	|m :s	|r :s	|m :s	|f :r	|d :t₁	|d :—
d :m	|r :t₁	|d :d	|t₁ :t₁	|d :fi₁	|l₁ :l₁	|s₁ :s₁	|s₁ :—
s :s	|s :s	|s :s	|s :s	|s :m	|f :f	|m :f	|m :—
d :d	|t₁ :s₁	|d :m	|s :s₁	|d :d	|f₁ :f₁	|s₁ :s₁	|d :—

d' :t	|d' :s	|f :r	|m :s	|d' :t	|d' :s	|f :r	|d :—
m :r	|d :d	|r :t₁	|d :m	|m :r	|d :m	|r :t₁	|d :—
s :s	|s :m	|l :s	|s :s	|s :f	|s :fi	|l :f	|m :—
d :f	|m :d	|f :s	|d :d	|d :r	|m :d	|f₁ :s₁	|d :—

Paragraph 10.– Bye Jones.

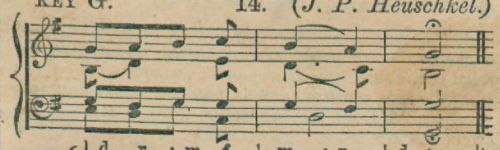
KEY A. 13.



SOH₁	d :r	d :—	DOH₁	r :m	r :t₁	d :—
SOH₁	s₁ :s₁	s₁ :—	LAH₁	s₁ :s₁.d	l₁ :s₁	s₁ :—
ME	m :r	m :—	ME	r :d	r :r	m :—
DOH	d :t₁	d :—	LAH₁	t₁ :d	f₁ :s₁	d₁ :—

Paragraph 11.– Secondary Chords.

KEY G. 14. (*J. P. Heuschkel.*)



d .r	:m .f	m :r	d :—
m₁ .s₁	:– .l₁	s₁ :– .f₁	m₁ :—
d .t₁	:d .d	d :t₁	d :—
l₁ .s₁	:d .f₁	s₁ :—	d₁ :—
A –	– men,	A – –	men.

From "Sabbath Tune Book." Plagal

SPANISH CHANT. SEVENS METRE, DOUBLE. M. 66.

KEY B♭. D. C. & F.

d :–.d	|t₁ :d	|l₁ :d	|s₁ :—	|m :d	|f :r	|d :t₁	|d :—
s₁ :–.s₁	|s₁ :s₁	|f₁ :f₁	|m₁ :—	|m₁ :s₁	|f₁ :l₁	|s₁ :f₁	|m₁ :—
m :–.m	|r :d	|d :d	|d :—	|d :s₁	|l₁ :f	|m :r	|d :—
d₁ :–.m₁	|s₁ :m₁	|f₁ :l₁	|d :—	|d :m₁	|r₁ :f₁	|s₁ :s₁	|d₁ :—

D. C.

m	:-.m	| r	:m	| f	:m	| r	:—	| m	:-.m	| r	:m	| f	:m	| r	:— ‖
s_1	:-.s_1	| s_1	:s_1	| l_1	:s_1	| s_1	:—	| s_1	:-.s_1	| s_1	:s_1	| l_1.s_1	:s_1	| s_1	:— ‖
d	:-.d	| r	:d	| d	:d	| t_1	:—	| d	:-.m	| f	:m	| d.r	:d	| t_1	:— ‖
d	:-.d	| t_1	:d	| f_1	:d_1	| s_1	:—	| d	:-.d	| t_1	:d	| l_1.t_1	:d	| s_1	:— ‖

TYTHERTON.

SHORT METRE. M. 66.

KEY E♭. KEY B♭. 1.

:d	m	:s	| d'	:l	s	:—	| —	:f	m	:d.r	| $^{m}l_1$	:t_1	d	:—	| —
:d	d	:r	| d	:d	d	:—	| —	:r	d	:d.t_1	| $^{d}f_1$	:f_1	m_1	:—	| —
:m	s	:r	| m	:f	m	:—	| —	:s	s	:s	| ^{s}d	:r	s_1	:—	| —
:d	d	:t_1	| l_1	:f_1	d	:—	| —	:t_1	d	:m.r	| $^{d}f_1$	:r_1	d_1	:—	| —

1. KEY E♭.

:d	s	:f	| m	:d	d	:t_1	| ^{d}s	:s	d'	:m	| f	:r	d	:—	| — ‖
:m_1	s_1	:s_1	| s_1	:f_1	s_1	:s_1	| $^{s}{}_1r$	:r	d	:d	| r	:t_1	d	:—	| — ‖
:s_1	d	:t_1	| d	:d	m	:r	| ^{m}t	:t	s	:l	| l	:f	m	:—	| — ‖
:d_1	m_1	:s_1	| d	:l_1	s_1	:s_1	| $^{d}s_1$	:f	m	:l_1	| f_1	:s_1	d	:—	| — ‖

HUDDERSFIELD.

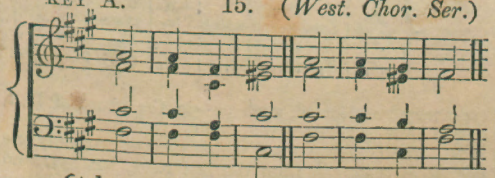
SHORT METRE. M. 66.

KEY E.

:s	m .l	:s	:t	d'	:—	:d'	t .d'	:t	:l	s	:— ‖
:d	d .d	:d	:r	d	:—	:r	r .m	:r	:r .d	t_1	:— ‖
:m	s .f	:m	:s .f	m	:—	:tu	s .s	:s	:tu	s	:— ‖
:d	d .d	:d	:s_1	d	:—	:l_1	s_1 .d	:r	:r	s_1	:— ‖
:m	f .s	:l	:s	f .m	:r	:t	d' .f	:m	:r	d	:— ‖
:d	d .d	:d	:d	t_1 .d	:t_1	:r	d .d	:d	:t_1	d	:— ‖
:s	f .m	:f	:s	s .s	:s	:s	s .l	:s	:s .f	m	:— ‖
:d	l_1 .d	:f	:m	r .d	:s	:f	m .f	:s	:s_1	d	:— ‖

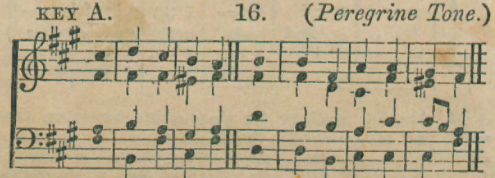
Paragraph 12.— Altered Chords.

KEY A. 15. (*West. Chor. Ser.*)



d :—	d :l_1	t_1 :—	d :—	d :t_1	l_1 :— ‖
l_1 :—	l_1 :m_1	se_1 :—	l_1 :—	l_1 :se_1	l_1 :— ‖
O Lord,	save the	Queen.	oLord,	save Thy	people.
m :—	m :d	m :—	m :—	m :r	d :— ‖
l_1 :—	l_1 :l_1	m_1 :—	l_1 :—	l_1 :m_1	l_1 :— ‖

KEY A. 16. (*Peregrine Tone.*)



ME	f :m	r :d	RAY	r :l_1	d :d	t_1 :l_1 ‖
LAH,	l_1 :l_1	se_1 :l_1	LAH,	l_1 :f_1	m_1 :l_1	se_1 :l_1 ‖
DOH	r :d	t_1 :d	FAH	r :r	d :m	m.r:d ‖
LAH,	r_1 :l_1	m_1 :l_1	FAH,	f_1 :r_1	m_1 :m_1	m_1 :l_1 ‖

34.—LEAVE ME NOT. (From *Root's* "*Sabbath Bell.*") KEY G. M. 50.

d : t_1 | l_1 : d | m : f | m : l_1 | f : m | r : d | t_1 : l_1 | ne_1 : —
1. Leave me not, the way is lone - ly, Clouds are gath'r-ing o'er my head;
l_1 : ne_1 | l_1 : l_1 | l_1 : l_1 | l_1 : l_1 | l_1 : l_1 | ne_1 : l_1 | m_1 : m_1 | m_1 : ne_1
2. Leave me not here in my sor - row, Wand'-ring house-less on the earth;
m : r | m : m | d : r | d : d | r : m | m : m | r : d | t_1 : m
3. See, the night is fast ad - vanc - ing, Ah! there's pi - ty in your eye;
l_1 : t_1 | d : l_1 | l_1 : l_1 | l_1 : l_1 | r : d | t_1 : l_1 | ne_1 : l_1 | m_1 : —
L SEb Lb L L Fb Rc L R Lb 7aM Mb L 3cM

d : t_1 | l_1 : d | m : f | s : m | r : d | t_1 : l_1 | d : t_1 | l_1 : —
Night is com ing, fast its sha - dows Fall up - on the path I tread.
l_1 : ne_1 | l_1 : l_1 | l_1 : l_1 | l_1 : d | t_1 : l_1 | ne_1 : l_1 | l_1 : ne_1 | l_1 : —
Far a - way from all who love me, And the land that gave me birth.
m : r | m : m | d : d | r : m | f : m | r : d | m : r | d : —
Take me to your arms in mer - cy, Or I here must sink and die.
l_1 : t_1 | d : l_1 | l_1 : l_1 | s_1 : d | s_1 : l_1 | m_1 : f_1 | m_1 : m_1 | l_1 : —
L SEb Lb L L Fb S D 7S L 7aM F Lc 7aM L

35.—HARK! THE RAIN-DROPS. (*Root.*) KEY C. M. 96

Soft.

$\dot{l}$: $\dot{l}$ | $\dot{l}$: $\dot{l}$ | $\dot{l}$: $\dot{n}e$ | $\dot{n}e$: $\dot{l}$ | $\dot{t}$: $\dot{t}$ | $\dot{d}^1$: $\dot{t}$ | l : — | — :
1. Hark! the ti - ny rain-drops fall - ing in the fo - rest shade,
$\dot{m}$: $\dot{m}$ | $\dot{m}$: $\dot{m}$ | $\dot{m}$: $\dot{m}$ | $\dot{m}$: $\dot{m}$ | $\dot{m}$: $\dot{m}$ | $\dot{m}$: $\dot{m}$ | m : — | — :
$\dot{d}^1$: $\dot{d}^1$ | $\dot{d}^1$: $\dot{d}^1$ | $\dot{d}^1$: $\dot{t}$ | $\dot{t}$: $\dot{d}^1$ | $\dot{r}^1$: $\dot{r}^1$ | $\dot{m}^1$: $\dot{r}^1$ | d^1 : — | — :
2. Hush'd the plain-tive note of bird, in wood-land and in dell,
$\dot{l}_1$: $\dot{l}_1$ | $\dot{l}_1$: $\dot{l}_1$ | $\dot{m}$: $\dot{m}$ | $\dot{m}$: $\dot{m}$ | $\dot{m}$: $\dot{m}$ | $\dot{m}$: $\dot{m}$ | l_1 : — | — :
L Lc 3cM Lc 7M Db 7M L

cres - cen - do - - - - - loud.

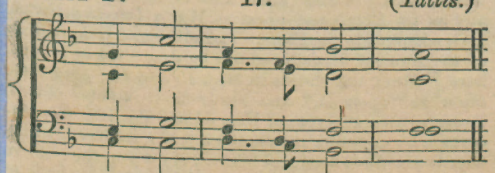
d^1 : d^1 | d^1 : d^1 | d^1 : t | t : d^1 | r^1 : r^1 | m^1 : r^1 | d^1 : — | — :
Near - er now as blows the wind from yon - der dis - tant glade;
m : m | m : m | m : m | m : m | f : f | s : f | m : — | — :
l : l | l : l | l : ne | ne : l | t : t | t : t | d^1 : — | — :
While the mel - low tones we hear of yon - der vil - lage bell;
l : l | l : l | m : m | m : l | s : s | s : s | d : — | — :
L Lc 3cM L 7S Mb 7S D

dim.

$\dot{d}^1$: $\dot{d}^1$ | $\dot{d}^1$: $\dot{d}^1$ | $\dot{m}^1$: $\dot{r}^1$ | $\dot{d}^1$: $\dot{t}$ | $\dot{l}$: $\dot{l}$ | $\dot{d}^1$: $\dot{t}$ | l : — | — :
Come the gen - tle sounds as 'twere by fai - ry foot - steps made.
$\dot{m}$: $\dot{m}$ | $\dot{m}$: $\dot{m}$ | $\dot{m}$: $\dot{m}$ | $\dot{m}$: $\dot{r}$ | $\dot{d}$: $\dot{f}$ | $\dot{m}$: $\dot{r}$ | d : — | — :
$\dot{l}$: $\dot{l}$ | $\dot{l}$: $\dot{l}$ | $\dot{d}^1$: $\dot{t}$ | $\dot{l}$: $\dot{n}e$ | $\dot{l}$: $\dot{l}$ | $\dot{l}$: $\dot{n}e$ | l : — | — :
Min-gling with the rain-drops soft, of peace and joy they tell.
$\dot{l}$: $\dot{l}$ | $\dot{l}$: $\dot{l}$ | $\dot{l}$: $\dot{n}e$ | $\dot{l}$: $\dot{m}$ | $\dot{f}$: $\dot{r}$ | $\dot{m}$: $\dot{m}$ | l_1 : — | — :
L 7aMb L 3cM F R Lc 3cM L

Paragraph 13.– Passing Tones.

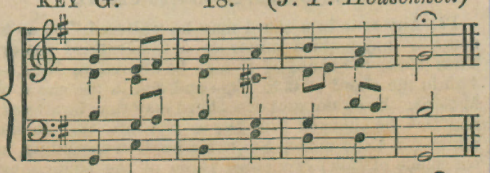
KEY F. 17. (*Tallis.*)



:r | s :— | m : d | f :— | m :—|—:—
:s_1 | t_1 :— | d :-.t_1 | l_1 :— | s_1 :—|—:—
The Lord's name be prai - sed.
:t_1 | r :— | d : l_1 | d :— | d :—|—:—
:s_1 | s_1 :— | l_1 :-.s_1 | f_1 :— | d :—|—:—
S L L F D

2 pas.

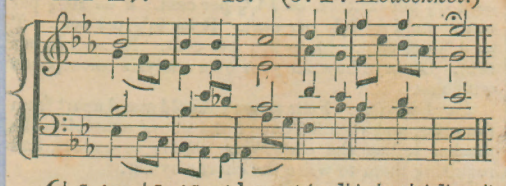
KEY G. 18. (*J. P. Heuschkel.*)



d : l_1.t_1 | d : r | m : r | d :—
s_1 : f_1 | s_1 : fe_1 | s_1.l_1 : t_1 | d :—
Glo - ry be to God most high.
m : d.r | m : d | d : s.f | m :—
d_1 : f_1 | m_1 : l_1 | s_1 : s_1 | d_1 :—
D F.T. Db (7Sc) Dc S.7S D

1 pas.

KEY E♭. 19. (*J. P. Heuschkel.*)



s :—	s :s	l :—	t :d'	r' :r'	d' :—	
m :r .d	t₁ :d	d :—	f :m	r.l :s.f	m :—	
Ho -	ly and	high	is thy	glorious	name.	
s :—	s :d'.ta	l :—	r' :d'	l :t	d' :—	
d :t₁.l₁	s₁.f₁: m₁	f₁ :f.m	r :l	f :s	d :—	

D Sb S.?S D(?Sb) F F Tb L Rb S.?S D
2 pas. 1 pas. 1 bye

From "Sabbath Tune Book."

VI

CREDITON. COMMON METRE. M. 66.

KEY D.

:s	d' :t	d' :s	l :s .f	m :s	l.t :d'	f :m	r :— | —
:m	m :r	d.r :m	f.m:r	d :d	d :d	t₁ :d	t₁ :— | —
:s	s :f	s :d'	d' :t	d' :d'.t	l :s	s :s	s :— | —
:d	d :r	m :d	f :s	d :m	f :m	r :d	s₁ :— | —

D Tb Db D F S.?S D Db F Db ?Se D S
1 pas. 1 pas. 1 pas. 1 pas.

:s	s :l .t	d' :m'	r' :d'	s :s	l.t :d'	m'.r' :d'.t	d' :— | —
:r	s :f	m :m	f :m	r :s	f :m.f	s .f :m.r	m :— | —
:t	d' :f	s :s	s :s	s :d'	f :d'	s .l :s	s :— | —
:f	m :r	d :d	t₁ :d	s.f :m	r :l	m.f :s	d :— | —

?Sd Db R.Tb D ?Sb D S.?Sd Db R.Tb L.Fb M.Rb Dc.S D

VII

MENDELSSOHN. SIX LINES LONG METRE. M. 58.

KEY G.

:d .r	m :f	s :f	m :r	m :m	m :r.m	f :r	d :r | d
:d	d :d	t₁ :d .r	d :t₁	d :d	t₁ :r	r :l₁	d :t₁ | d
:m.f	s :f	f.m:l .s	s :s .f	m :l	ne :l.s	f :f	m :s.f | m
:d	d .t₁ :l₁	s₁ :l₁.t₁	d :s₁	d :l₁	m₁ :f₁.m₁	r₁ :f₁	s₁ :s₁ | d

D D Fb S.Mb Fb ?Sb D S.?S D L Sm M Rb R Rb Dc S.?S D
2 pas. 1 pas. 3 pas.

:d s	r :m	f :m	r :ni	R :r	m :f	s :f	m :r | D
:d	l₁ :l₁	l₁ :l₁	l₁ :l₁	l₁ :t₁	s₁ :d	d :d .r	d :t₁ | d
:s r	l :s	f :s	f :l .s	f :s	s :f	m :l	s :s .f | m
:m t	f :m	r :ni	r :l₁	r :s₁	d.fi₁:l₁	s₁ :l₁.t₁	d :s₁ | d

(Sb Lb Ma L ?Se Mb L M.?Se M L) S D(Sb Tb) Fb Dc Fb D S.?S D
2 pas.

:m	m :r.m	f :r	d :r	D :m	m :r.m	f :r	d :r | d
:d	d :s₁	s₁ :t₁	d :t₁	d :d	d :r.d	l₁ :l₁	s₁ :t₁ | d
:s	s :f.m	r :f	m :f	m :s	s :f.m	r :f	m :s.f | m
:d	d :t₁.d	r :s₁	l₁ :s₁	d :d	d :t₁.d	f₁ :f₁	s₁ :s₁ | d

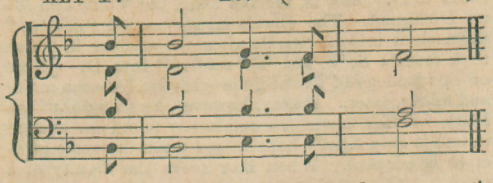
D D ?Sb D ?Sc ?S L S D D D T D Rb Rb Dc S.?S D

VIII

R cad.
really L cad

Paragraph 14.- Anticipation tones.

KEY F. 20. (*West. Chor. Ser.*)



.f	f	:—	r	:-.d	d	:—					
.l₁	l₁	:—	t₁	:-.d	d	:—					
The	Lord's		name		be		praised.				
.f	f	:—	f	:-.f	m	:—					
.f₁	f₁	:—	s₁	:-.s₁	d	:—					
F			7S		7S		D				

2 Ant.

Paragraph 15.- Waving Tones.

27.—THE HORN. (From *Root's "Singing School Music."*) KEY F. M. 112.

:	:	:	:	:	:	:	:	:	:	:	:s .l
1. The	horn,	the	horn,	the	clear	moun - tain		horn,		Sweet	
2. A -	way!	a -	way,	o'er	val -	ley and		hill,		Thy	
3. The	horn	the	horn,	the	sweet	mel - low		horn,		A -	
:s₁ .m	d :—	:s₁.m	d :—	:s₁.m	d.m	:s₁.m :d .m		r :—		:t₁	
:	:m	:	:m	:		:m :m		s :—		:r	
	Hark!		Hark!			moun - tain		horn.		1. Sweet 2. Thy 3. A -	
:	:d	:	:d	:		:d :d		s₁ :—		:s₁	
	D		D			D bye D bye		S		S 1 wav.	

s :r	:r.m	d :s₁	:s .l	s :r	:r.m	d :—	:		:	:	
e - choes	re -	turn - ing	on	soft bree -	zes	borne,	The	horn,		the	
mu - sic	is	sound ing	when	na - ture	is	still.	A -	way,		a -	
wa - king	thy	voice at	the	dawn of	the	morn.	The	horn,		the	
t₁ :t₁	:t₁	d :s₁	:d	t₁ :t₁	:t₁	d :—	:s₁.m	d :—		:s₁.m	
r :s	:f	m :m	:m	r :s	:f	m :—	:		:m	:	
e - choes	re -	turn - ing	on	soft bree -	zes	borne,					
mu - sic	is	sound-ing	when	na - ture	is	still.			Hark!		
wa - king	thy	voice at	the	dawn of	the	morn.					
s₁ :s₁	:s₁	d :d	:d	s₁ :s₁	:s₁	d :—	:		:d	:	
S	7S. 1 ant.	D	D.Lb	S	7S. 1 ant.	D			D		

:	:	:	:	:	:s.l	s :r	:r.m	d :s₁	:s.l		
horn,	the	clear moun - tain		horn.	Sweet	e - choes	re -	turn - ing	on		
way	o'er	val - ley and		hill.	Thy	mu - sic	is	sound-ing	when		
horn,	the	sweet, mel - low		horn,	A -	wa - king	thy	voice at	the		
d :—	:s₁.m	d.m :s₁.m	:d.m	r :—	:t₁	t₁ :t₁	:t₁	d :s₁	:d		
:m	:	:m	:m	s :—	:r	r :s	:f	m :m	:m		
Hark!		moun - tain		horn,	Sweet Thy A -	e - choes mu - sic wa - king	re - is thy	turn - ing sound-ing voice at	on when the		
:d	:	:d	:d	s₁ :—	:s₁	s₁ :s₁	:s₁	d :d	:d		
D		D 1 bye	D f. 1 bye	S	S 1 wav.	S	7S p. 1 ant.	D	D.Lb		

s :r	:r.m	d :—	:l.d¹	s :d	:l.d¹	s :d	:s .l	s :r	:s .l		
soft bree -	zes	borne.									
na - ture	is	still.									
dawn of	the	morn.	TRA	LA LA,	TRA	LA LA,	*la*	*la*	*la*	*la*	
t₁ :t₁	:t₁	d :—	:d	d :d	:d	d :d	:d	t₁ :t₁	:t₁		
r :s	:f	m :—	:f	m :m	:f	m :m	:m	r :r	:r		
soft bree -	zes	borne.									
na - ture	is	still.									
dawn of	the	morn.	TRA	LA LA,	TRA	LA LA,	*la*	*la*	*la*	*la*	
s₁ :s₁	:s₁	d :—	:d	d :d	:d	d :d	:d	s₁ :s₁	:s₁		
S	7S 1 ant.	D	Fe 1 bye	D	Fe 1 bye	D	D.Lb	S	S 1 wav.		

f. *p.*

s	:m	:l.d¹	s	:d	:l.d¹	s	:d	:s .l	s	:r	:r.m	d	:—
la	*la,*	TRA	LA	LA,	TRA	LA	LA,	*la*	*la*	*la*	*la*	*la.*	
d	:d	:d	d	:d	:d	d	:d	:d	t_1	:t_1	:t_1	d	:—
m	:s	:f	m	:m	:f	m	:m	:m	r	:s	:f	m	:—
la	*la,*	TRA	LA	LA,	TRA	LA	LA,	*la*	*la*	*la*	*la*	*la.*	
d	:d	:d	d	:d	:d	d	:d	:d	s_1	:s_1	:s_1	d_1	:—
D		Fc	D		Fc	D		D.Lb	S		7S	D	
		1bye			1bye						1ant.		

WINCHESTER.

LONG METRE. M. 66.

KEY C.

:s	d'	:s	l	:l	s	:- .f	m	:d	f	:m	r	:s	l	:tu	s
:m	m	:s	d	:f .m	r .d	:r	d	:d	t_1	:d	t_1	:t_1	m	:r .d	t_1
:s	s	:d'	l	:r' .d'	t .l	:t	d'	:s	f	:s	s	:s	d'	:l	s
:d	d	:m	f	:r	s	:s	d	:m	r	:d	s	:m	d	:r	s_1
D		Db	F	R	S	S.7S	D	Db	Tb	D	S	M	Lb	(S.7S	D)
				2pas. 2was.											

:s	d'	:r'	m'	:d'	f'	:m'	r'	:m'	d'	:l	s	:d'.,r'	m'	:r'	d'
:r	s	:s	s	:m	s	:s	s	:m	s	:r	r	:s .,l	s	:f	m
:t	d'	:t	d'	:d'	r'	:d'	t	:d'	s	:d'	t	:d'	d'	:t	d'
:s .f	m	:r	d	:l	t	:d'	s	:d	m	:tu	s .f	:m.,f	s	:s	d
S.7Sd	Db	Sc	D	L	7Sb	D	S	D	Db (7Sb)		S.7Sd	Db	Dc	7S	D

& 2pas. 1was.

WOOLWICH COMMON.

COMMON METRE DOUBLE. M. 72.

KEY G.

:s	s	:-.f	m	:s	f	:-.m	r	:f	m	:d	l_1	:r	d	:—	t_1
:d	d	:-.t_1	d	:d	t_1	:-.d	t_1	:t_1	d	:s_1	l_1	:l_1	s_1	:—	—
:m	m	:-.f	s	:s	s	:-.s	s	:s	s	:s	f	:f	m	:—	r
:d	d	:-.d	d	:m_1	s_1	:-.s_1	s_1	:s_1	d	:m_1	f_1	:f_1	s_1	:—	—
D		D	D	Db	7S	Dc	S	7S	D	Db	F	Rb	Dc		S
		2pas. 1was.													Fine.

:8:

:s	s	:-.f	m	:s	f	:-.m	r	:f	m	:f .r	d	:t_1	r	:—	d
:r	m	:-.r	d	:m	r	:-.d	t_1	:r	d	:l_1	s_1	:s_1	t_1	:—	d
:r	m	:-.f	s	:s	r	:-.m	f	:s	s	:r .f	m	:r	f	:—	m
:t_1	d	:-.r	m	:d	t_1	:-.d	r	:t_1	d	:f_1	s_1	:s_1	s_1	:—	d
Sb	D	R	Db	D	T	D	Tb	7Sb	D	Rb	Dc	S	7S		D
										2byes					Dal Segno.

:r	r	:-.d	t_1	:s_1	f	:-.m	r	:f	m	:l	s	:tu	s	:—	—
:t_1	s_1	:-.tu_1	s_1	:s_1	t_1	:-.d	r	:t_1	d	:d	t_1	:l_1 .d	t_1	:—	—
:s	r	:-.r	r	:r	s	:-.s	s	:s	s	:d.m	r	:r	r	:—	—
:s_1	t_1	:-.l_1	s_1	:t_1	r	:-.d	t_1	:s_1	d	:l_1	r	:r_1	s_1	:—	—
S	Sb	(7Sc)	S	Sb	7Sc	D	Sb	7S	D	L	Sc	(S.7S	D)		
										1bye					

Notice 3 cases of 7Sa not in cadence

Female Cad.

7b Cad.

Sb Cad.

MARINER'S. 8, 7, 4, OR 6 LINES 8, 7. TROCHAIC (′ ·). M. 66.

KEY F. D. C. APO.

s	:l	s.f	:m.f	s	:l	s.f	:m.f	s	:s	l	:t .d′	t	:l	s	:—
d	:d	d	:d	d	:d	d	:d	d	:r	r.d	:t₁ .m	r	:— .d	t₁	:—
m	:f	m.f	:s .f	m	:f	m.r	:d .r	m	:r .s	tu	:s	s	:tu	s	:—
d	:f₁	d	:d	d	:f₁	d	:d	d	:t₁	l₁	:s₁ .d	r	:r	s₁	:—
D	F	D.R	D.F	D	F	D	D	D	Sb	(Sc.7Sc	D.F	Dc	S.7S	D)	
						2pas.	2pas.		1bye						

r .m	:r .m	f	:f	m.f	:m.f	s	:s	d′.t	:l .s	d′.l	:s .f	m	:r	m	:—
t₁.d	:t₁.d	r	:r	d .r	:d .r	m	:d .r	d	:d	d	:d .r	d	:t₁	d	:—
s	:f .m	r	:s	s	:s .f	m	:m.f	m.s	:f .m	l .f	:s .l	s	:— .f	m	:—
s₁	:s₁	s₁	:s₁	d	:d	d	:d	d	:d	f₁	:m₁.f₁	s₁	:s₁	d	:—
S.Dc	7S.Dc	7S		D	D	D	D	D	F.D	F	Db Rb	Dc	S.7S	D	
				2pas 2wds.	3pas.		2pas.	1bye 1pas.		2byes					

Paragraph 16.– Hanging Tones.

Paragraph 17.– Guiding Tones.

TRURO. LONG METRE. M. 66.

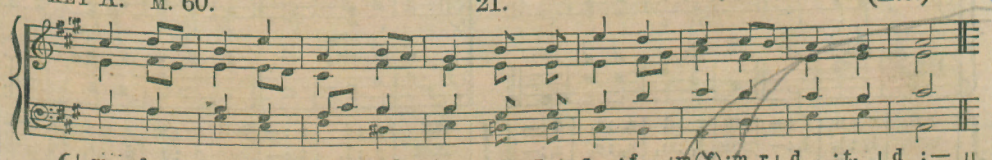
KEY E. D. S.

d	: m.,f	s	:—.s	l	:t	d′	:—.s	d′	:s	f .m	:r .d	f	:m	r	
d	:d .,t₁	d	:—.d	d	:f	m	:—.r	d	:r	t₁ .d	:t₁ . d	r	:d	t₁	
m	:s .,f	m	:—.m	f	:f	s	:—.s	m	:s	s	:f . m	s	:s	s	
d	:d .,r	m	:—.d	f	:r	d	:—.t₁	l₁	:t₁	r .d	:s₁ . l₁	t₁	:d	s₁	
D	Tb	Db	D	F	Tb	D	Sb	L	Sb	7Sc.D	7S.L	7Sb	D	S	

:r	s	:l	t	:—.d′	r′.d′	:t . l	s	:—.s	s	:d′	d′.l	:s .f	m	:r	m	
:t₁	r	:r	r	:—.m	r.m	:r .d	t₁	:—.t₁	d	:d	d	:d .r	d	:t₁	d	:
:s	t	:l	s	:—.s	s	:s .tu	s	:—.s	s	:m	m.f	:s . l	s	:f	m	:
:s₁	s	:tu	s	:—.d	t₁ . d	:r	s₁	:—.f	m	:d	d . r	:m . f	s	:s₁	d	:
(D	D	Sb	D	F	Db F	Dc.7S	D)	7Sd	Db	D	D	Db Rb	Dc	7S	D	
											2pas. 1guid.					

Paragraph 18.– Horizontal Forestrokes.

KEY A. M. 60. 21. (Lee.)



m	:f .m	r	:s	d	:r .d	t₁	:r .r	s	:f	m (.f)	:m .r	d	:t₁	d	:—
s₁	:l₁ .s₁	s₁	:s₁ .f₁	m₁	:l₁	s₁	:s₁ . s₁	s₁	:l₁ .t₁	d	:l₁	s₁	:s₁	s₁	:—
Lord, have		mer - cy		up - on		us,	and in -		cline our		hearts to		keep this		law.
d	:d	r(.l₁): t₁		d .m	:r	r	:t₁ . t₁	d	:f	s	:f (.s)	m (.f)	: r	m	:—
d	:d	t₁	: s₁	l₁	: tu₁	s₁	:f₁ . f₁	m₁	: r₁	d₁	: f₁	s₁ (.f₁)	: s₁	d₁	:—
		17.								15.	18. 19. 14.	16. 15.			

The figures refer to paragraphs.

NOTE.—The notes in brackets are interpolated for purposes of illustration.

6

NOTTINGHAM.

COMMON METRE. M. 66.

KEY A.

:s_1	d	:r	| t_1	:s_1	d	:r	| m	:r	m	:d .r	| m	:tu	s	:—	| —
:s_1	s_1	:l_1	| s_1	:s_1	s_1	:s_1	| s_1	:t_1	d	:d .t_1	| d	:d	t_1	:—	| —
:m	m	:f	| r	:t_1	d	:t_1	| d	:s	s	:s .f	| m.r	:d	r	:—	| —
:d	d	:f_1	| s_1	:f_1	m_1	:s_1	| d	:s_1	d	:m.r	| d.t_1	:l_1	s_1	:—	| —
D	D	Rb	S	7Sd	Db	S	D	S	D	Db.Tb	D 2pas.	(Tb	D)			
:r	m	:r	| d	:t_1	l_1	:r	|	:s_1	s	:s .f	| m	:r	d	:—	| —
:t_1	d	:t_1	| l_1	:s_1	l_1	:l_1	| s_1	:s_1	s_1	:l_1	| s_1	:s_1	s_1	:—	| —
:s	s	:- .f	| m	:s	d	:r	| r	:t_1	d	:d	| d	:t_1.f	m	:—	| —
:s_1	d	:s_1	| l_1	:m_1	f_1	:fe_1	| s_1	:f_1	m_1	:f_1	| s_1	:s_1	d_1	:—	| —
S	D	S.7S	L	M	F	(Sb	D)	7Sd	Db	F	Dc	S.7S	D			

SHIRLAND.

SHORT METRE. M. 66.

KEY A.

:d	r	:m	| f.r	:s .t_1	d	:—	| —	:d	t_1.r	:s	| m.l	:s .tu	s	:—	| —
:s_1	s_1	:s_1	| l_1	:s_1	s_1	:—	| —	:s_1	s_1	:s_1	| s_1.d	:t_1 .l_1	s_1	:—	| —
:m	s .f	:m.d	| d.r	:m.f	m	:—	| —	:m	r	:t_1	| m	:r .d	t_1	:—	| —
:d	t_1	:d	| f_1	:s_1	d_1	:—	| —	:d	s_1	:s_1	| d_1	:r_1	s_1	:—	| —
D	Sb.7Sb	D	F.Rb	Mb.7S	D			D	S	S	Db.Lb	Sc(7S	D)			
			1bye						1bye								
:d .m	m.r	:r .f	| f .m	:m.s	s .f	:f .m	| m	:r.r	m.f	:s .l	| m	:r	d	:—	| —
:s_1 .d	d .t_1	:t_1 .r	| r.d	:d .m	m.r	:r .d	| d	:t_1.t_1	d	:d	| d	:t_1	d	:—	| —
:m.d	s	:s	| s	:s	s	:s	| s	:- .s	s .f	:m.d	| s	:f	m	:—	| —
:d	s_1	:s_1	| d	:d	t_1	:d	| s_1	:- .s_1	d	:d .f_1	| s_1	:s_1	d_1	:—	| —
D	Dc.S	S.7S	D	D	Mc.7Sb	D	Dc	S	Db	D.F	Dc	7S	D			
3byes			2H.F.	2byes		2H.F.										

Paragraph 19.— Oblique Forestrokes.

19.—THE SKATERS. (From *Root's "Sabbath Bell."*) KEY G. M. 112.

d	:d	| d .d	:d .d	r	:s_1	| r	:—	r	:r	| r .r	:r .r	m	:s_1	| m	:—
1. See how		mer-ri-ly the		ska - ters go,				Glanc-ing		quick-ly o'er the		ice		and snow;			
s_1	:s_1	| s_1.s_1	:s_1.s_1	s_1	:s_1	| s_1	:—	t_1	:t_1	| t_1.t_1	:t_1.t_1	d	:d	| d	:—
m	:m	| m.m	:m.m	r	:r	| r	:—	s	:s	| s .s	:s .s	s	:m	| d	:—
2. See how		mer-ri ly the		time goes by,				There is		beau-ty in a		win - try		sky.			
d	:d	| d .d	:d .d	t_1	:t_1	| t_1	:—	s_1	:s_1	| s_1.s_1	:s_1.s_1	d	:d	| d	:—
D				Sb				S				D					
m	:s	| f .m	:r .d	r	:l_1	| r	:f	m.m	:m.m	| r .r	:r .r	d	:—	| —	:—
While like		dia-monds in the		fo - rest trees, The				crystal drops are waving in the				breeze.					
s_1	:s_1	| s_1 .s_1	:s_1 .s_1	l_1	:l_1	| l_1	:l_1	s_1.s_1	:s_1.s_1	| s_1.s_1	:s_1.s_1	s_1	:—	| —	:—
d	:d	| d .d	:d .d	l_1	:r	| f	:l	s .s	:s .s	| f .f	:f .f	m	:—	| —	:—
Tho' the		sum-mer wears a		ver-dant hue, The				winter brings a merry season,				too.					
m_1	:m_1	| m_1.m_1	:m_1.m_1	f_1	:f_1	| f_1	:f_1	s_1.s_1	:s_1.s_1	| s_1.s_1	:s_1.s_1	d_1	:—	| —	:—
Db				Rb				Mb		7S		D					
10.7.			10.7.														

VII.

Female Cad.

28.—Fughette,—I LOVE THE SPRING. Key B♭. M. 112.

[Rinck. In *Mason's "Singing School."*]

:s₁	d :m | r :f	m :-.d | t₁ :t₁	d :-.s₁ | s₁ :s₁	s₁ :— | :s₁	d :-.m | r :f
I	love the Spring, the	gen - tle Spring, I	love the Sum-mer	fair, And	Au - tumn with its
:	: | :s₁	d :m | r :f	m :-.d | t₁ :t₁	d :-.s₁ | s₁ :s₁	s₁ :— | :s₁
	I	love the Spring, the	gen - tle Spring, I	love the Sum-mer	fair, And
:	: | :	: | :s₁	d :m | r :f	m :-.d | t₁ :t₁	d :-.s₁ | s₁ :s₁
			I	love the Spring, the	gen - tle Spring, I	love the Sum-mer
:	: | :	: | :	: | :s₁	d₁ :m₁ | r₁ :f₁	m :-.d | t₁ :t₁
					love the Spring, the	gen - tle Spring, I
			7S D Db Se 7S	D Db S 7Sd	m₁ :m₁ | r₁ :f₁
						love the Spring, the

m.s :m.d | t₁ :t₁	d .m :s | -.f :m.r	d : | :s₁	s₁ :— | :s₁	d :-.m | r :f	m.s :m.d | t₁ :t₁
plea - sant fruits, And	Win-ter's cool - ing	air, And	fair, And	Au - tumn with its	plea - sant fruits, And
d :-.m | r :f	m.s :m.d | t₁ :t₁	d.m :s | -.f :m.r	d :-.s₁ | s₁ :s₁	m.s :m.d | t₁ :t₁	d :-.m | r :f
Au - tumn with its	plea - sant fruits, And	Winter's cool - ing	love the Sum-mer	plea - sant fruits, And	Au - tumn with its
s₁ :— | :s₁	d :-.m | r :f	m.s :m.d | t₁ :t₁	d₁ :-.m₁ | r₁ :f₁	d₁ :-.s₁ | s₁ :s₁	s₁ :— | :s₁
fair, And	Au - tumn with its	plea - sant fruits, And	Au - tumn with its	love the Sum - mer	fair, And
Db D Sb 7Sb D	D.Dc S 7S	Dc Dc Sc.Tb 7S	D.C. D D.Db Sc.Tb 7Sd	1bye	2bye
		2 byes 2 byes	1st time. O.F. 2nd time.		

s :— | — :—	— :s₁ | s₁ :s₁	s₁ :— | —	s₁ :— |		
Win - - - -	- - ter's cool - ing	air.	air.		
d :— | :r₁	m₁ :m₁ | f₁ :f₁	m₁ :— | —	m₁ :— |		
air, And	Win - ter's cool - ing	air.	air.		
d .m :s | -.f :m.r	d :d .d | t₁ :t₁	d :— | —	d :— |		
Winter's cool - ing	air, Win-ter's cool - ing	air.	air.		
m₁.s₁ :m₁.d₁ | t₂ :t₂	d₁.m₁ :s₁ | -.f₁ :m₁.r₁	d₁ :— | —	d₁ :— |		
plea - sant fruits, And	Winter's cool - ing	air.	air.		
Db.Dc Db.D Sb.Sb Sb	D.Db Dc 5.Sd 7Sc	D	D		
10.F.	10.F.				

MORNINGTON.

SEVENS METRE. M. 72.

KEY E.

s :-.s | s :f	m :r | d :—	d' :-.t | l :s	f :m | r :—		
m :-.t₁ | d :r	d :t₁ | d :—	d :-.d | d :m	r :d | t₁ :—		
m :-.f | s :l	s :f | m :—	m :f.s | l :d'	s :s | s :—		
d :-.r | m :f	s :s₁ | l₁ :—	d :r.m | f :d	t₁ :d | s :—		
D 7Se Db Rb	Dc 7S L	D Df F D	7Sb D S		
		20.F. 1pas.			

f :-.f | f :f	s :l | r :—	f :f | m :r.d	d :t₁ | d		
d :-.d | d :d	d :d | t₁ :—	d :r | d :l₁	s₁ :s₁ | s₁ :—		
l :-.l | l :l	d' :l | s :—	l :s | s :f.m	m :r.f | m :—		
f :-.f | f :f	m :f | s :—	l :t₁ | d :f₁	s₁ :s₁ | d :—		
F Db F S		F 7Sb D Rb	Dc S.7S D		
		2 ant.			

ASHLEY.

COMMON METRE. M. 66.

KEY B♭.

s₁ :d.t₁ | d :r	m :r.f | m :m	r :m.s | r.d :t₁.l₁	s₁ :— | —		
m₁ :s₁.f₁ | m₁ :s₁	s₁ :s₁ | s₁ :s₁	s₁ :s₁ | t₁.l₁ :s₁.tu₁	s₁ :— | —		
d :d.r | d :f	m.d :t₁.r | d :d	t₁ :d.m | r :-.d	t₁ :— | —		
d₁ :m₁.s₁ | d :t₁	d :s₁ | d₁ :d	s₁ :d₁ | r₁ :r₁	s₁ :— | —		
D Db.7S D 7Sb	D S.S D D S	D Tb Se(7S D)			
	1bye	2 byes 2pas.			

:r | r.d :d.t₁ | d :r.m	f.m :r.d | d.t₁ :l₁.s₁	s :f.m | f :m.r	d :— | — :		
:s₁ | f₁.m₁ :f₁ | m₁.s₁ :s₁	l₁ :-.l₁ | s₁ :r₁.s₁	s₁ :s₁ | l₁ :s₁.f₁	m₁ :— | — :		
:t₁ | t₁.d :r | d.m :m	r.m :f.m | r :t₁	d :t₁.d | d :t₁	d :— | — :		
:s₁ | s₁ :s₁ | d :d	f₁ :-.fe₁ | s₁ :f₁	m₁ :r₁.d₁ | f₁ :s₁	d₁ :— | — :		
S 7S.Dc 7S 1M.7.	D 2 byes D 1O.7. Rb 2 pas. Rb 2 pas. Se.	S 1M.7. Sd bye O.F. Db 7Se.D	F Mb.7S D		

Paragraph 20.— Unprepared Forestrokes.

23—MADELINE. (From *Mason's "Singing School."*) KEY G. M. 112.

: s₁	d : d	r : r	m : -.s	r : r .m	d : |	: s₁	d : d
1. Our	ship is	light - ly	bound - ing,	Ma-de	line, Ma-de - line;	The	mer - ry
: s₁	s₁ : s₁	s₁ : s₁	s₁ : —	s₁ : f₁.s₁	m₁ : s₁.s₁	s₁ : s₁	s₁ : s₁
2. When	high the	waves are	roll - ing,	Ma-de-	line, Ma-de-line;	When	loud the
: s₁	m : m	t₁ : t₁	d : —	t₁ :	: f .f	m : s₁	m : m
3. When	o'er the	swell - ing	o -	cean, Ma-de-	line, Ma-de - line;	I	view with
: s₁	d₁ : d₁	s₁ : s₁	d₁ : —	s₁ :	: s₁.s₁	d : s₁	d₁ : d₁

| r : r	m : -.s	r : r .m	d : |	s₁	f : f	| f : l .s
winds are	sound - ing,	Ma-de-	line Ma-de - line;	The	fa - ding	shore is
| s₁ : s₁	s₁ : —	| s₁ : f₁.s₁	m₁ : s₁.s₁ | s₁	s₁	s₁ : t₁	| t₁ : t₁
storm is	howl - ing,	Ma-de-	line, Ma de - line;	Oh!	then I'll	think of
| t₁ : t₁	d : —	| t₁ :	: f .f | m	s₁	t₁ : r	| r : f .m
warm e-	mo -	tion, Ma-de-	line, Ma-de - line;	My	own dear	na - tive
| s₁ : s₁	d₁ : —	| s₁ :	: s₁.s₁ | d	s₁	s₁ : s₁	| s₁ : s₁

s : m.m	| f .m : r .d	r .r : r .r	| m.r : d .t₁	d .d : d .r	| m.s : f .r	
gone, Now the sun is shin-ing		bright-ly, And the wa-ters danc-ing		light-ly, Ma-de- line,	Ma-de-	
d : d .d	| d .d : s₁.s₁	s₁.s₁ : s₁.s₁	| s₁.s₁ : s₁.s₁	s₁.s₁ : s₁.s₁	| d .m : r .t₁	
thee, When the bil-lows high are		roar-ing, And the dan-ger I am		brav-ing, Ma-de - line,	Ma-de-	
m : s .s	| l .s : f .m	f .f : f .f	| s .f : m.r	m.m : m.f	| m :	
shore, To thy cot-tage beam ing		bright-ly, I will haste with foot-steps		light-ly, Ma-de-line,	Ma-de-	
d : d .d	| d .d : d .d	s₁.s₁ : s₁.s₁	| s₁.s₁ : s₁.s₁	d .d : d .d	| d :	

d : |	: s₁	f : f	| f : l .s	s : m.m	| r : m : r .d	
line, Ma-de - line;	The	fa - ding	shore is	gone, Now the	sun is shin-ing	
d : |	: s₁	s₁ : t₁	| t₁ : t₁	d : d .d	| d .d : s₁.s₁	
line, Ma-de - line;	Oh!	then I'll	think of	thee, When the	bil-lows high are	
: r .r	| m : s₁	t₁ : r	| r : f .m	m 's .s	| l .s : f .m	
line, Ma-de - line;	My	own dear	na - tive	shore, To thy	cot-tage beam-ing	
: s₁.s₁	| d : s₁	s₁ : s₁	| s₁ : s₁	d : d .d	| d .d : d .d	

r .r : r .r	| m.r : d .t₁	d .d : d .r	| m.s : f .r	d : s₁.s₁	| s₁	
bright-ly, And the wa ters dan-cing		light-ly, Ma-de - line,	Ma-de -	line, Ma-de -	line.	
s₁.s₁ : s₁.s₁	| s₁.s₁ : s₁.s₁	s₁.s₁ : s₁.s₁	| d .m : r .t₁	d : s₁.s₁	| s₁	
roar-ing, And the dan-ger I am		brav-ing, Ma-de - line,	Ma-de -	line, Ma-de -	line.	
f .f : f .f	| s .f : m.r	m.m : m.f	| m :	: f .f	| m	
bright-ly, I will haste with foot-steps		light-ly, Ma-de - line,	Ma-de -	line, Ma-de -	line.	
s₁.s₁ : s₁.s₁	| s₁.s₁ : s₁.s₁	d .d : d .d	| d :	: s₁.s₁	| d₁	

29.—AUTUMN WINDS. (From *Root's "Singing School Music."*) KEY A. M. 60.

One, two, three, or four voices.

TREBLE OR TENOR.	:	:	:	: .s₁	m : r .d	m : r .d
				1. The	sad Au-tumn	winds! how they
				2. The	song bird has	flown from her
				3. The	Sum - mer will	come in its
TREBLE.		s₁ : —	l₁ : —	s₁ . —	— : —	s₁ : —	s₁ : —
ALTO.	Vocal Accompaniment,— *Lips nearly closed,*—HM.	Hm . . .	. . .	. . .			
		m₁ : —	f₁ : —	m₁ : —	— : —	m₁ : —	m₁ : —
TENOR.		Hm . . .	. . .	. . .			
		d : —	d : —	d : —	— : —	d : —	d : —
BASS.		Hm . . .	. . .	. . .			
		d₁ : —	f₁ : —	d₁ : —	— : —	d₁ : —	d₁ : —

f : m.r	l₁ : -.d	t₁ : l₁.t₁	d .m : s .m	r : m.r	d :-.s₁	m : r.d
wail as they	pass, O'er	trees bare and	leaf-less and the	dry withered	grass! They	mourn for the
nest in the	vale, The	sweet scented	blossoms that per-	fume the soft	gale, Have	left me in
beau ty ar-	rayed, The	song bird will	ca-rol in the	green for-est	shade, But	lov'd ones de
f₁ : —	l₁ : —	s₁ : —	s₁ : —	s₁ : —	s₁ : —	s₁ : —
r₁ : —	f₁ : —	f₁ : —	m₁ : —	f₁ : —	m₁ : —	m₁ : —
l₁ : —	r : —	r : —	d : —	t₁ : —	d : —	d : —
r₁ : —	r₁ : —	s₁ : —	d : —	s₁ : —	d₁ :	d₁ :

m :r.d	f :m.r	l_1 :-.d	t_1 :l_1.t_1	d .m :s .m	r :m.r	d :—
sum-mer de-	part-ed and	gone, And	dread win-ter	cold and drear-y,	fast com-ing	on.
sadness their	flight to de-	plore, I	call, but their	gen-tle voi-ces	an - swer no	more.
part-ed they	can-not re -	store, I	call, but their	gen-tle voi-ces	an - swer no	more.
s_1 :—	f_1 :—	l_1 :—	s_1 :—	s_1 :—	s_1 :—	s_1 :—
m_1 :—	r_1 :—	f_1 :—	f_1 :—	m_1 :—	f_1 :—	m_1 :—
d :—	l_1 :—	r :—	r :—	d :—	t_1 :—	d :—
d_1 :—	r_1 :—	r_1 :—	s_1 :—	d :—	s_1 :—	d_1 :—
D 10.F.	R 10.F.	R 1Guid.	S 1Un.F.	D bye	D bye	S 1Un.F. D

d :t_1.l_1	s_1 :d .m	r :d .r	m :—	d :t_1.l_1	s_1 :d.m	r :m.r	d :—
Sigh autumn	winds in your	flight wild and	free,	Mourn for the	friends ever	lost, lost to	me.
Sigh autumn	winds in your	flight wild and	free,	Mourn for the	friends ever	lost, lost to	me.
Sigh autumn	winds in your	flight wild and	free,	Mourn for the	friends ever	lost, lost to	me.
l_1 :s_1.f_1	s_1 :—	s_1 :—	s_1 :—	l_1 :s_1.f_1	s_1 :—	s_1 :—	s_1 :—
f_1 :—	m_1 :—	s_1 :—	s_1 :—	f_1 :—	m_1 :—	f_1 :—	m_1 :—
d :—	d :—	t_1 :—	d :—	d :—	d :—	t_1 :—	d :—
f_1 :—	d_1 :—	s_1 :—	d_1 :—	f_1 :—	d_1 :—	s_1 :—	d_1 :—
F 2O.F.	D bye	S 1Un.F.	D	F 2O.F.	D bye	S 1Un.F.	D

32.—A VOICE-TRAINING EXERCISE. (*Root.*) KEY F. M. 132.

NOTE.—In this "laughing chorus" take care that real *voice*, with the true "shock of the glottis," is produced; not mere stertorous breathing.

m :m | m :	f .m :r .d | r :s_1	f :f | f : .f
Ha, ha, ha!	Laugh-ing is con-ta - gious,	ha, ha, ha! And
d :d | d :	d .d :d .d | t_1 :t_1	t_1 :t_1 | t_1 : .t_1
Ha, ha, ha!	Laugh-ing is con-ta - gious,	ha, ha, ha! And
s :s | s :	s .s :s .s | s :s	s :s | s : .s
Ha, ha, ha!	Laugh-ing is con-ta - gious,	ha, ha, ha! And
d :d | d :	d .d :d .d | s_1 :s_1	s_1 :s_1 | s_1 : .s_1
D		S

s .f :m .r | m :d	1Un.F. 1O.F. S	S
sometimes ad-van - ta - geous,	s :s | s : .s	l .s :f .m | r :r
t_1 .t_1 :t_1 .t_1 | d :d	ha, ha, ha! But	ve - ry care-ful be, and
sometimes ad-van - ta - geous,	d :d | d : .d	d :d | r .d :t_1.l_1
s .s :s .s | s :s	ha, ha, ha! But	ve - ry, ve - ry care-ful
sometimes ad-van - ta - geous,	m :m | m : .m	f :f | f :l
s_1 .s_1 :s_1 .s_1 | d :d	ha, ha, ha! But	ve - ry care - ful
S. 7S Mb. S D	d :d | d : .d	f_1 :f_1 | f_1 :f_1
	But	ve - ry, ve - ry
		F 1pas. F 1pas. Rb 1pas. Rb 1O.F.

s :s | s :s	d :d .d | d :—	: | :
laugh with cau - tion	now, ha, ha, ha!	
t_1 :t_1 | t_1 :t_1	d :d | d :—	: | :
be, and laugh with	cau - tion now,	
s .f :m .r | r :r	m :— | — :	: | :
very careful be, and	laugh,	
s_1 :s_1 | d .t_1 :l_1.s_1	d :d | d :d	s_1 :t_1 | r :s
care - ful, ve - ry care-ful,	be, ha, ha! For	wise men laugh but
S. 7S Mb. S Sb 1Un.F. S 1O.F.	D	

.d :d .d | d :	: | :	.t_1 :t_1.t_1 | t_1 :
ha, ha, ha, ha!		ha, ha, ha, ha!
.l_1 :l_1.l_1 | l_1 :	: | :	.s_1 :s_1.s_1 | s_1 :
ha, ha, ha, ha!		ha, ha, ha, ha!
.tu :tu.tu | tu :	: | :	.r :r .r | r :
ha, ha, ha, ha!		ha, ha, ha, ha!
r :— | r :r	tu :r | d :l_1	s_1 :— :s_1 :s_1
rare - ly, The	rea - son we'll state	fair - ly, They
(7S		D

: | :r	: | :m	r .m :f .s | l :tu.tu
Oh!	Oh!	ha, ha, ha, ha, ha, ve - ry
: | :s_1	: | :d	l_1 :l_1 | l_1 :d
Oh!	Oh!	ve - ry, ve - ry
: | :s	: | :s	tu.s :l .t | d^1 :l .l
Oh!	Oh!	ha, ha, ha, ha, ha, ve ry
t_1.t_1 :t_1 .t_1 | t_1 .t_1 :t_1.t_1	d .d :d .d | d .d :d .d	r :r | r :r
think it's not be-com-ing To be	found in a - ny funning, So their	laugh is ve - ry
Db)	D	(S 42pas) R(2pas.(7S 7S)

s	:—	|f	:—	m.m	:m.m	|m	:m	r .m	:f .s	|l .s	:f .m				
low,		Oh,		ha, ha,	ha, ha,	ha,	ha,	ha, ha,	ha, ha,	ha, ha,	ha, ha,				
t_1	:—	|r	:—	d .d	:d .d	|d	:d	t_1.d	:r .m	|f .m	:r .d				
low,		Oh,		ha, ha,	ha, ha,	ha,	ha,	ha, ha,	ha, ha,	ha, ha,	ha, ha,				
s	:—	|s	:—	s .s	:s .s	|s .s	:s .s	s	:s	|s	:				
low,		Oh,		ha, ha,	ha, ha,	ha, ha,	ha, ha,	ve -	ry	low,					
s_1	:—	|s_1	:—	d .d	:d .d	|d .r	:m.f	s	:s	|s	:				
D		7S		D		D		S.De	7S.Mb	Mb 2Un.F.					
r .r	:r .r	|r	:	m.f	:s .f	|m 1pas.	:m	s .s	:s .s	|s .s	:s .s				
ha, ha,	ha, ha,	ha !		ha, ha,	ha, ha,	ha,	ha,	ha, ha,	ha, ha,	ha, ha,	ha, ha,				
t_1.t_1	:t_1.t_1	|t_1	:	d .r	:m.r	|d .	:d	d .d	:d .d	|d .d	:d .d				
s .s	:s .s	|s	:	s .s	:s .s	|s	:s	s .s	:s .s	|s .s	:s .s				
ha, ha,	ha, ha,	ha !		ha, ha,	ha, ha,	ha,	ha,	ha, ha,	ha, ha	ha, ha,	ha, ha,				
s_1.s_1	:s_1.s_1	|s_1 .l_1	:t_1 .s_1	d	:d	|d .d	:d .d	m.m	:m.m	|m.m	:m.m				
S		mas.		D 2pas.		2pas. D									
l .l	:l .l	|l .l	:l .l	t .t	:t .t	|t .t	:t .t	d^1	:—	|—:					
ha, ha,	ha, ha,	ha, ha,	ha, ha,	ha, ha,	ha, ha,	ha, ha,	ha, ha,	ha !							
d .d	:d .d	|d .d	:d .d	f .f	:f .f	|f .f	:f .f	m	:—	|—:					
f .f	:f .f	|f .f	:f .f	s .s	:s .s	|s .s	:s .s	s	:—	|—:					
ha, ha,	ha, ha,	ha, ha,	ha, ha,	ha, ha,	ha, ha,	ha, ha,	ha, ha,	ha !							
f .f	:f .f	|f .f	:f .f	s .f	:m.r	|d .t_1	:l_1.s_1	d	:—	|—:					
F				7S.7Sd	7Sc	7Sb	7S	D							
					10.F.	10.F.	10.F.								

UNIVERSITY. COMMON METRE. M. 66.

KEY D.

:s	f .m	:r .d	|d'	:r'.m'	s	:- .f	|m	:s	m.d	:l .s	|f	:m	r	:—	|—
:t_1	d	:t_1 .d	|d	:f .m	r .t_1	:d .r	|m	:r	d	:d	|l_1.t_1	:d	t_1	:—	|—
:s	s	:f .m	|s	:s	s	:- .s	|s	:s	s	:d'	|f	:s	s	:—	|—
:s_1	d	:d	|m	:r .d	t_1.s_1	:l_1 .t_1	|d	:t_1	d .m	:f .m	|r	:d	s_1	:—	|—
S	D	D 1was.	De	7Sc.D	Sb.S S	7Sb	D	Sb	D.Db	F.Db	R.Tb	D	S		
	10.F.	20.F.			20.F.										
:s	d'	:d'.t	|l	:s	d	:r .m	|f	:- .s	l .d'	:s .f	|m	:r	d	:—	|—
:r	d	:d	|d	:d	d	:l_1.d	|r	:- .m	f .d	:d .r	|d	:t_1	d	:—	|—
:t	s	:m	|f	:s	d'.t	:l .s	|l	:- .fi	l	:s .l	|s	:f	m	:—	|—
:s .f	m	:d	|f	:m	l .s	:f .m	|r	:- .d	f	:m.f	|s	:s_1	d	:—	|—
S.7Sl	Db	D 1pas.	F	Db	L 2pas.	Rb.Db 1H.F.	R	(7S)	F 2bpas	Db.Rb	Dc	7S	D		

R cad.

~~R cad~~

Paragraph 21.– Full Incidental Tones.

From "Sabbath Tune Book".

ST. STEPHEN'S. COMMON METRE. M. 50.

KEY A.

:d	s	:m	|d	:r .,d	t_1	:d	|r	:m	s	:d .,r	|m	:r	d	:—	|—
:s_1	s_1	:t_1	|d	:l_1	s_1	:-.tu_1	|s_1	:s_1	fi_1	:l_1	|s_1	:s_1	s_1	:—	|—
:m	r	:s	|m	:f .,m	r	:d	|r	:d	d	:d	|d	:t_1.f	m	:—	|—
:d	t_1	:s_1	|l_1	:f_1	s_1	:l_1	|t_1	:d	m_1	:f_1	|s_1	:s_1	d_1	:—	|—
D	Sb	Mb	L	Rb 2pas.	S	(Tb) 1H.F.	Sb	D	(7Sb)	F,Rb	Dc	S.S	D		
:m	f	:r	|m	:f	s	:r .,d	|t	:l_1	s_1	:d .,r	|m	:r	d	:—	|—
:l_1	f_1	:s_1	|s_1	:l_1	s_1	:tu_1	|s	:r_1	m_1	:m_1.,tu_1	|s_1	:f_1	m_1	:—	|—
:d	r	:t_1	|d	:d	d	:d	|r	:t_1	d	:d	|d	:t_1	d	:—	|—
:l_1	r_1	:s_1	|s_1	:f_1	m_1	:l_1	|s_1	:f_1	m_1	:l_1	(7Sc) |s_1	:s_1	d_1	:—	|—
L	R	S	Dc	F	Db	(7Sc,Tb)	S	7T F.Pas.	Db	L.(7Sc)	Dc	7S	D		

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Dc not in evidence really (7c)

IRISH.

COMMON METRE. M. 72.

KEY F.

:d	d :—:t_1	d :r :m	f :m :r	m :—:s	m :f :s	d :r :t_1	d :—:—|—:
:s_1	s_1 :—:s_1	d :—:d	r :d :t_1	d :—:r	d :—:d	d :l_1 :s_1	s_1 :—:—|—:
:m	m :—:r	d :l :s	l :s :s	s :—:s	s :f :m	m :f :r	m:—:—|—:
:d	d :—:s_1	l_1 :f :m	r :s :s_1	d :—:t_1	d :l_1 :m_1	l_1 :f_1 :s_1	d :—:—|—:

D S L^b F Db R Dc S D Sb D Fb Db L Rb S D
1 F. Pas.

:s	d' :s :l	s :f :m	l.,s :f :m	m :r :s	d'.,t:l :s	f :m :r	d :—:—| :
:d	d :—:d	d :r :d	l_1 :—:d	d' :t_1 :t_1	d :—:d	r :d :t_1	d :—:—| :
:m	m:s :f	s :—:s	f.,m:r :d	s :—:s	s :f :m	l :s :f	m:—:—| :
:d	d :m :f	m:t_1 :d	f_1 :—:fe_1	s_1 :—:f	m :f :d	f_1 :s_1 :s_1	d :—:—| :

D D Db F Db 7Sb D F Rb D Dc S 7Sd Db F D Rb Dc 7S D

2 pas. (1 F. Pas.) 1 pas.

MAINZER.

LONG METRE. M. 58.

KEY C.

:s	s :s	d' :t	l :l	s :l	f :s	m :d'	t :l s
:m	m :r	m :s	f :f	m :m	r :r	m :d	r :r.d | t_1
:d'	d' :r'	d' :d'	d' :d'	d' :l	l :s	s :s	s :tu | s
:d	d' :t	l :m	f :l_1	d :d	r :t_1	d :m	r :r | s

D D Sb L Db F Fb D Lb R Sb D Db Sc (S.7S D)
1 F. Pas.

:s	s :s	d' :t	l :l	s :s	l :t	d' :m'.r'	d' :t d'
:t_1	d :f	m :s	f :f	m :m	d :r	m :f	m :r | m
:s	s :t	d' :d'	d' :d'	d' :d'	l.s :f	s :l	s :s | s
:f	m :r	d :m	f :l	d' :d	f.m:r	d :f	s :s_1 | d

7Sd Db 7Sc D D F Fb D D F Tb D Rb Dc S D
1 F. Pas. 2 pas. 1 Un. F.

MILES' LANE (ALTERED).

PECULIAR COMMON METRE. M. 58.

KEY B♭.

:s_1	d :d	d :r	m :r.d	r :s_1	l_1 :s_1	l_1 :t_1	d :— |
:m_1	m_1 :f_1	s_1 :s_1	s_1 :tu$_1$	s_1 :s_1	f_1 :s_1	s_1.f_1:r_1.f_1	m_1 :— |
:d	s_1 :l_1	d :t_1	d :d	t_1 :d	d :d	d :s_1	s_1 :— |
:d_1	d_1 :f_1	m_1 :s_1	d :l_1	s_1 :m_1	f_1 :m_1	r_1 :s_1	d_1 :— |

D F Db S D (7Sc.Tb D) Db F Db R S.7S D
1 H. F.

:s_1	d :d	d :r	m :r.d	r :s_1	d :—	d :—	R. m :— | m :—
:m_1	s_1 :l_1	s_1 :s_1	s_1 :-.tu$_1$	s_1 :s_1	s_1 :—	s_1 :—	l_1 :— | l_1 :—
:d	m :f	d :-.t_1	d :r.l_1	t_1 :t_1	d :—	d :—	d :— | d :—
:d_1	d_1 :f_1	m_1 :s_1	d :t_1.l_1	s_1 :s_1	m_1 :—	m_1 :—	l_1 :— | l_1 :—

D F Db S D Sb (Tb D) S Db L
1 H. F.

R. s :—	s :—	m :—	f :—	m :—	r :—	d :— |	
s_1 :l_1	t_1 :—	d :—	l_1 :—	s_1 :—	s_1 :-.f_1	m_1 :— |	
m :—	r :—	d :—	d :—	d :—	t_1 :—	d :— |	
m_1 :f_1	s_1 :—	l_1 :—	f_1 :—	s_1 :—	s_2 :—	d_1 :— |	

M S L F Dc S S.7S D
2 F. Pas.

Female Cat.

~~Fe cat~~

See Sprouston & Boyce's Sanctus

Plagal Cad.

MONTGOMERY.

KEY E♭. LONG METRE. M. 72.

:d' | d' :s :l | l :s :f | m :r :d | s :—:s | m :r :d | s :t :r' | d' :t :l | s :—
:d | d :—:d | d :—:t₁ | d :r :l₁ | t₁ :—:t₁ | d :r :l₁ | t₁ :r :r | m :r :d | t₁ :—
:m | m :s :f | f :s :s | s :—:tu | s :—:s | s :—:tu | s :—:s | s :—:tu | s :—
:d | d :m :f | f :m :r | d :t₁ :l₁ | s₁ :—:s₁ | d :t₁ :l₁ | s₁ :—:t₁ | d :r :r | s₁ :—
D Db F Db 7Sc D Sb (Tb D F Db Tb D Db F Dc 7S D)

:s | m :f :s | d' :—:s | l :t :d' | d' :t :t | d' :s :l | s :f :m | f :m :r | d :—
:r | d :—:r | d :—:d | d :r :m | m :r :r | d :m :f | r :—:d | d :—:t₁ | d :—
:s | s :—:s | m :—:m | f :—:s | s :—:s | s :d' :d' | s :—:s | l :s :f | m :—
:t₁ | d :—:t₁ | l₁ :—:d | f :—:m | s :—:f | m :d :l₁ | t₁ :—:d | f₁ :s₁ :s₁ | d :—
Sb D, 1F.Pas. Sb L D F Tb Db Dc S 7Sd Db D Fb Sb 7Sb D F Dc 7S D

Double Cadence
Female Cad.

25.—EVENING SONG. (LAUR. In *Mason's "Hallelujah."*) KEY D. M. 112.

:s | s :—:m | d¹ :t :l | s :— :— | m :— :s | f :m :f
1. Come | soft and love - ly | eve - - ning, | Spread | o'er the
:d | d :—:d | d :—:d | d :— :— | d :— :m | r :d :r
2. See | where the clouds are | weav - - ing, | A | rich and
:m | m :—:d | l :s :f | m :— :— | s :— :s | s :— :s
3. All | na - ture now is | si - - lent, | Ex - | cept the
:d | d :—:d | d :—:d | d :— :— | d :— :d | s :— :s
4. Sweet | eve - ning, thou art | with | us, | So | tran - - quil,
D Lb 2F.Pas. Fc D 7S Dc 7S

r :m :f | s :— :— | — : :s | s :— :m | d¹ :t :l
grass - y | fields; | We | love the | peace - ful
t₁ :d :r | m :— :— | — : :m | m :— :d | d :— :d
gold - en | chain; | See | how the | dark - en'd
s :— :s | s :— :— | — : :s | s :— :d¹ | l :s :f
pass - - ing | breeze, | And | birds their | night - song
f :m :r | d :— :— | — : :d | d :— :d | d :— :d
mild, and | still; | Thou | dost, our | thank - ful
7Sd Db 7Sc D D Lb Fc

s :— :— | d¹ :— :d¹ | r¹ :— :r¹ | t :l :t | d¹ :— :— | — :—
feel - - ing | Thy | si - - lent | com - ing | yields. 2F.Pas.
d :— :— | m :— :m | f :— :f | r :d :r | m :— :— | — :—
sha - - dow | Ex- | tends a - | long the | plain.
m :— :— | s :— :l | l :— :l | s :— :s | s :— :— | — :—
war - - bling, | A - | mong the | dew - y | trees.
d :— :— | d :— :l₁ | f₁ :— :f₁ | s₁ :— :s₁ | d :— :— | — :—
bo - - soms, | With | hum - - ble | prais - es | fill.
D L Rb S 2F.Wav. D

17.—ON THE STORMY OCEAN. (From *L. Mason's "Hallelujah."*) KEY C. M. 96.

d¹ :-.s | m¹ :r¹ | d¹ :— | s : | l :-.t | r¹.d¹ :t .l
1. On the storm - y | o - - cean, | 'Mid its wild com-
m :-.m | s :f | m :— | m : | f :-.s | t .l :s .f
2. O'er life's o - cean | drear - - y, | Faint, for - lorn, and
s :-.s | s :s | s :— | d¹ : | d¹ :-.d¹ | d¹ :d¹
3. When no star smiles | e'er thee, | Frown - ing waves be -
d :-.d | d :d | d :— | d : | f :-.f | f :f
4. When the gloom - y | bil - - low, | Seems thy dy - ing
D F

2F.Pas. 2pas. 2fln.F. 2Q.F.
l :s | s .l :t .d¹ | r¹ :-.d¹ | t .l :s .f | m :s | d¹ :m¹
mo - tion, Help - less | sea - man! Heav'n at - | tend thee! God be -
f :m | s :s .l | t :-.l | s .f :m.r | d :m | s :s
wea - ry, Help - less | mor - tal! Heav'n at - | tend thee! God, &c.
d¹ :d¹ | s :s | s :-.s | s :s | s :s | s :d¹
fore thee, Child of | sor - row! Heav'n at - | tend thee! God, &c.
d :d | s :s | s :-.s | s :s₁ | d :d | m :d
pil - low, Trem - bling | spi - rit! Heav'n at - | tend thee! God be -
Fc D S 1pas. S 2pas. S 2pas. 2pas. Mb. 7S D Db D

r¹ :— | — :—	d¹ :— | d :m	r :— | — :—	m :— | :
friend	thee! God be-	friend	thee.
s :— | — :—	m :— | d :d	t₁ :— | — :—	d :— | :
t :— | — :—	d¹ :— | s :s	s :— | — :—	s :— | :
s :— | — :—	d :— | m :d	s₁ :— | — :—	d :— | :
friend	thee! God be-	friend	thee.
S	D Df D	S	D

6.—MUSIC NOW IS RINGING. Key C, or B♭. M. 66.

Soprano.	d¹ :r¹ | m¹ :r¹	d¹ :— | s :—	d¹ :r¹	
	1. Mu - sic now is	ring - - ing,	From our	
Alto.	m :f | s :f	m :— | m :—	m :f	
Tenor.	s :s | s :s	s :— | d¹ :—	s :s	
	2. *Lis - ten to its*	*num - - bers,*	Joy - ful -	
Bass.	d :d | d :d	d :— | d :—	d :d	
	D			

2 F. Pas. 2 F. Pas. 2 F. Pas.

m¹ :r¹	d¹ :— | — :	d¹ :t | d¹ :r¹	
cho - rus	strong,	Join - ing all with	
s :f	m :— | — :	m :f | s :s	
s :s	s :— | — :	s :s | s .l :t	
ly they	swell,	Sound - ing far o'er	
d :d	d :— | — :	d :r | m :s	
		D 7Sc Db 1pas. S	

2 F. Pas.

m¹ :r¹ | m¹ :f¹	m¹ :r¹ | d¹ :t	d¹ :— | — :	
cheer - ful voice, The	har - mo - ny pro -	long.	
s :s | s :l	s :f | m :r	m :— | — :	
d¹ :r¹ | d¹ :d¹	d¹ :s | s :s	s :— | — :	
hill and dale, Of	hap - pi - ness they	tell.	
d¹ :t | d¹ :f	s :s | s₁ :s₁	d :— | — :	
D Sb D F	Dc 7S Dc S	D	

"Never forget" — here.

Paragraph 22.– Full Horizontal Forestrokes.

KEY A. 22. (*Aldrich or Turner.*)

ME	r	:m	f	:—	ME	r	:d	d	:t_1	d	:—	ME	r	:d	r	:—	SOH	f	:m	r	:r	d	:—
SOH$_1$	l_1	:l_1	l_1	:—	DOH	l_1	:m_1	s_1	:s_1	s_1	:—	DOH	r	:l_1	t_1	:—	DOH	d	:d	d	:t_1	d	:—
DOH	f	:de	r	:—	SOH	f	:d	r	:r	m	:—	SOH	s	:s.fe	s	:—	SOH	l	:s	s	:s.f	m	:—
DOH	r	:l_1	r_1	:—	ME$_1$	f_1	:l_1	s_1	:s_1	d_1	:—	DOH	t_1	:l_1	s_1	:—	ME	f	:d	s_1	:s_1	d	:—

D R(se M L) Db Rb L 4S S D

KEY F. 23. (*Purcell.*)

D Sb (Tb) S Db F D 4S S.S D

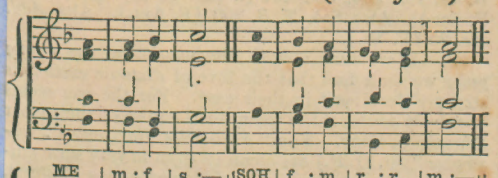
F.H.F.

KEY E♭. 24. (*Boyce.*)

DOH	r	:f	m	:—	RAY	m.fe	:s	s	:fe	s	:—	SOH	s	:ta	l	:—	LAH	f	:m	r	:r	d	:—
SOH$_1$	r	:t_1	d	:—	TE$_1$	d	:r	r	:—.d	t_1	:—	TE$_1$	d	:d	d	:—	DOH	t_1	:d	d	:t_1	d	:—
ME	s	:s	s	:—	SOH	s.l	:t	l	:l	s	:—	SOH	s	:m	f	:—	FAH	f	:s	s	:f	m	:—
DOH	t_1	:s_1	d	:—	SOH$_1$	d	:t_1.d	r	:r	s_1	:—	SOH	m	:d	f	:—	FAH	r	:d	s_1	:s_1	d	:—

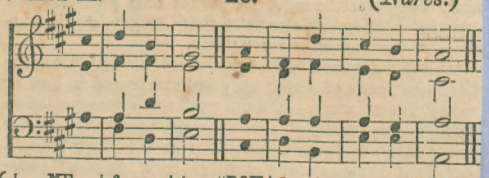
D Sb 4S D S D (Tb Db 4S S.4S D) S Db (S D) F Tb D 4S F.H.F. S D

KEY F. 25. (*Brailsford.*)



ME	m : f	s : —	SOH	f : m	r : r	m : —
DOH	d : d	t, : —	DOH	t, : d	d : t,	d : —
SOH	s : d	r : —	ME	f : s	l : s	s : —
DOH	d : l,	s, : —	ME	r : d	f, : s,	d : —

KEY A. 26. (*Nares.*)



ME	f : r	t, : —	DOH	l, : f	m : r	d : —
SOH,	l, : l,	s, : —	SOH,	f, : l,	s, : f,	m, : —
DOH	d : f	r : —	DOH	d : d	d : t,	d : —
DOH	l, : f,	s, : —	ME	f, : r,	s, : s,	d, : —

KEY A. 27. D.C. KEY E. 1.

:s	s : s	l : l	s : —	: m	f : m	r : m.,f	r : —	d : r s	s : s	l : l	s : —
Now	thank we all	our	God.	With	heart &	hands and	voi -	ces,			
:d	d : d	d : d	d : —	: d	r : d	t, : d	d.l, : t,	s, : t, m.r	d : d	d : d	d : —
								Who	from our mo-ther's		arms
:m	m : m	f : f	m : —	: l	s : s	s : s	s.f, m : f	m : r s.f	m.f : s	s.f, m : f	m : —
r. Who	wondrous things hath	done,		In	whom His world re-		joi -	ces,			
:d,	d.r : m.d	f, s, : l, .f,	d : —	: d	t, : d	s, .f, : m, .d,	s, : —	d, : s, d	d.r : m.d	f, .s, : l, .f,	d : —

d. f. KEY D. KEY A.

:s	l.t : d'	d' : t	d' : —	: d' r'	m' : r'	d' : t	d' : —	: t m	r : m.,f	r : — .d	d : —
:m	f : m	r : r	m : —	: f s	s.l : t	t.l : — .se	l : —	: s d	t, : d	d : t,	s, : —
Hath	bless'd us on	our	way	With	count-less	gifts of	love,	And	still is	ours to-	day.
:d'	d' : d'	l : s	s : —	: t	d' : t	m' : f' .m'	m' : —	: r' s	s : s.l	l.f : r .,s	m : —
:d	f.s : l.m	f.r : s.s,	d : —	: f s,	d.t, : l, .se,	l, .d : r .m	l, : —	: t, m, .f,	s, : d.l,	f, .r, : s,	d, : —

From "Sabbath tune book."

WINTER. EIGHTS AND SEVENS METRE. M. 58.

KEY G.

m	: f	s	: d	l	: s	s.f	: m	m	: r	f	: m	r	:- .r	m	: —
d	: d	t,	: m,	f,	: s,	t,	: d	s,	: s,	d	: d	d	: t,	d	: —
s	: d	r	: d	d	: d	r	: m	d	: r.m	d.r	: m	l	: s	s	: —
d	: l,	s,	: l,	f,	: m,	s,	: d	d	: t,	l,	: s,	f,	: s,	d	: —

m	: d	s	: m	l	: s	s.f	: m	d	: r	m	: r	d	: t,	d	: —
s,	: s,	s,	: s,	l, .t,	: d	t,	: d	d	: t,	d	: l,	s,	: s, .f,	m,	: —
d	: m	r	: d	d.r	: m	r	: d	s	: f	m.s	: f	m	: r	d	: —
d	: d	t,	: d	f,	: m, .f,	s,	: d	m	: r	d	: f,	s,	: s,	d,	: —

PASCAL. SIX LINES SEVENS. M. 66.

KEY G. D.C.

d	: — : d	d : t,	: d	r : m	: r	d	: — : —	m	: — : m	m : r	: m	s : f	: m	m : r	:
s,	: — : s,	s,	: — : d	d	: — : t,	d	: — : —	d	: — : d	d : t,	: d	r	: — : d	d : t,	:
m	: — : m	f	: — : m	l : s	: f	m	: — : —	s	: — : s	s	: — : s	s	: — : s	s	: — :
d	: — : m	r	: — : d	f, : s,	: s,	d	: — : —	d	: — : d	s,	: — : d	t,	: — : d	s,	: — :

r	: — : m	f : m	: r	m	: — : f	s	: — : —	l	: — : l	s : f	: m	f : m	: r	d	: — : —
t,	: — : d	r : d	: t,	d	: — : r	m	: — : —	d	: — : d	d : t,	: d	d	: — : t,	d	: — : —
s	: f	r : m	: f	m : s	: f	m	: — : —	f	: — : f	s	: — : s	l : s	: f	m	: — : —
s,	: — : s,	s,	: — : s,	d	: m : r	d	: — : —	f	: — : f	m : r	: d	f,	: s,	s,	d	: — : —

HARTS.

SEVENS METRE. M. 66.

KEY A.

s,	:s,	| d	:d	| r	:r	| m	:—	| d	:d	| f	:m.r	| d	:m	| r	:—												
m,	:r,	| d,	:s,	| l,	:s,	| s,	:—	| l,	:s,	| f,	:s,	| s,	:s,	| s,	:—												
d	:r	| m	:d	| d	:t,	| d	:—	| d	:d	| d	:t,	| d	:d	| t,	:—												
d	:t,	| l,	:m,	| f,	:s,	| d,	:—	| f,	:m,	| l,	:s, .f,	| m,	:d,	| s,	:—												
D	Sb	L	Db	Rb	S	D		F	Db	Fb	Mb.Sd	Db	D	S															
				F.H.F.																									
s	:s	| m	:m	| f	:-.f	| r	:—	| m	:-.f	| s	:f	| m	:r	| d	:—												
s, .l,	:t, .s,	| d	:d	| l,	:l,	| t,	:—	| s,	:-.l,	| fi,	:l,	| s,	:s, .f,	| m,	:—												
m	:t,	| d .r	:m	| r	:r	| r	:—	| d	:-.d	| d	:d	| d	:t,	| d	:—												
m,	:s,	| l,	:l,	| r,	:f,	| s,	:—	| d	:s, .f,	| m,	:f,	| s,	:s,	| d,	:—												
M	S	L	L	R	Rb	S		D	Dc.F	(Sb)	F	Dc	S.S	D															
1 Pas.	1 Bye	1 Pas.																											

CHARD.

LONG METRE. M. 60.

KEY B.

d	:m.,r	m	:d	d	:t,	d	:—	m	:r .d	t,	:-.l,,d	t,	:l,	s,	:—														
m,	:s, .,s,	s,	:s,	l,	:f,	m,	:—	s,	:s, .tu,	s,	:-.s,	s,	:tu,	s,	:—														
d	:d .,t,	d	:d .m	r	:r	d	:—	d	:r .r	r	:-.m	r	:- .d	t,	:—														
d,	:d .,s,	d	:m,	f,	:s,	d,	:—	d	:t, .l,	s, .l,	:t, .d	r	:r,	s,	:—														
D	S	D	Db	Rb	S	D		D	Sb (Sb	D	Db.F	Dc	S.S	D)															
			1 bye	F.H.F.						1 Pas.	1 P.F.																		
d	:d.d,t,	l,	:l,	r	:-.r,d	t,	:—		:r	m.r	:d	r	:d .t,	d	:—														
s,	:m, .s,	f,	:f,	f,	:l,	s,	:—		:s,	s, .f,	:m,	l,	:s, .s,	s,	:—														
d	:s, .d	d	:d	r	:r	r	:—		:t,	d .t,	:d	f	:m.r,f	m	:—														
m,	:d, .m,	f,	:-.f, ,m,	r,	:f, .fe,	s,	:—		:s,	d .s,	:l,	f,	:s, .s,	d,	:—														
Db	D Db	F	Keep	R	Rb act	S		time.	S	D S	L	Rb	Dc S S	D															
	1 Pas		1 Pas.		2 Pas.																								

HARLOW.

COMMON METRE. M. 66.

KEY F.

:s	m	:f	| s	:l .s	| f .m	:f .r	| m	:l	| s	:m	| d	:f .m	| r	:—	| —												
:d	d	:t,	| d	:d	| d	:t,	| d	:d	| d	:t,	| d	:r .d	| t,	:—	| —												
:m	s	:s	| s	:f .s	| l	:s	| s	:f	| s	:s	| m	:l .d'	| s	:—	| —												
:d	d	:r	| m	:f .m	| r	:s,	| d	:f	| m	:s,	| l,	:f,	| s,	:—	| —												
D	Sc	Db	F.Db	R	S.S	D	F	Db	Mb	L	Rb	S																	
				1 F.H.F. 1 Wav.							2 Pas. 1 Ant.																		
:s	l	:t	| d'	:m	| r	:m	| r	:s .,f	| m	:l .f	| m	:r	| d	:—	| —												
:d	d	:r	| m	:d	| t,	:d	| t,	:m .,r	| d	:f .r	| d	:t,	| d	:—	| —												
:m	f	:f	| s	:s	| s	:s	| s	:t	| d'	:l	| s	:f	| m	:—	| —												
:m	f	:r	| d	:d	| r	:d	| s,	:s,	| l,	:f,	| s,	:s,	| d	:—	| —												
Db	F	Fb	D		Sc	D	S	Mb S	L	F.Rb	Dc	S	D																

a repetition of note already apologized for.

?

ST. PAUL'S.

LONG METRE. M. 66.

KEY E.

:s	m	:t_1	|d	:l	s	:-.f	|m	:m	r	:s	|tu.s	:r.d	t	:l	|s
:d	d	:s_1	|s_1.d	:d	d	:t_1	|d	:d.t_1	l_1	:r	|d.t_1	:m	r	:d	|t_1
:m	s	:f	|s	:f.m	r	:s	|s	:l.s	tu	:s	|l.s	:s	s	:tu	|s
:d	d	:r	|m	:f_1	s_1	:s_1	|d	:d	d	:t_1	|r.m	:d	r	:r	|s_1

D 7Se Db 1Bye F 1Pas 4S F.H.F. S.7S D Lb 2Pas. (7Sd Db 7S.L F 1Un.F. Dc 7S D)

:s	d'	:s	|l	:s	f	:m	|r	:s	l	:r'.d'	|t	:d'	f.m	:r	|d
:t_1	d	:d	|d	:d	r	:d	|t_1	:d	d	:r	|r	:d	d	:t_1	|d
:s	s	:s	|f	:s	s	:s	|s	:s	f	:fe	|s	:s	l	:r.f	|m
:s.f	m	:m	|f	:m	t_1	:d	|s_1	:m	f	:r	|s.f	:m	r	:s_1	|d

S.7Sd Db F Db 7Sb D S Db F 5R 1Pas S.7Sd Db 7R S.7S D 1F.H.F. 4Pas

ROUSSEAU.

8, 7, 4; OR, SIX LINES 8, 7. TROCHAIC (''). M. 58.

KEY F.

FINE.

m	:m.r	|d	:d	r	:r	|m	:d	s	:s.f	|m	:m	r	:r	|d	:—
d	:d.t_1	|d	:d	d	:t_1	|d	:d	m	:m.r	|d	:d	d	:t_1	|d	:—
s	:m.f	|s	:m	s	:s	|s	:m	d'	:m.f	|s	:s	l	:s.f	|m	:—
d	:d.r	|m	:d	s_1	:s_1	|d	:d	d	:d.r	|m	:d	f_1	:s_1	|d	:—

D Tb Db D 4S F.H.F. S D R Db D 7Rb S.7S F.H.F. D

DA CAPO.

m	:m.f	|s	:s	l	:l.f	|s	:m	m	:m.f	|s	:s	l	:d'.l	|s	:—
d	:d.t_1	|d	:d.fi_1	l_1.t_1	:d	|d	:d	d	:d	|d	:d	d	:d	|d	:—
s	:s.f	|m.f	:m	f.s	:l	|m	:s	s	:s.f	|m	:s	f	:l.f	|m	:—
d	:d.r	|m.r	:d	f	:f_1	|d	:d	d	:m.r	|d	:m	f	:f_1	|d	:—

D Tb Db 2Pas D (7S) F 2Pas. F 1Bye D Db 3Pas. D Db F F 2Bye D

LOUGHTON.

COMMON METRE. M. 66.

KEY E♭.

:d	m	:s	|d'	:-.m	r.l	:s.f	|m	:-.s	d'	:t.l	|s	:tu	s	:—	|—
:s_1	d	:r	|d	:-.d	d	:t_1	|d	:-.r	tu	:s.m	|r	:-.d	t_1	:—	|—
:m	s	:s	|m	:-.s	l	:r.s	|s	:-.s	d'	:r'.d'	|t	:l	s	:—	|—
:d	d	:t_1	|l_1	:-.s_1	f_1	:s_1	|d	:-.t_1	l_1	:t_1.d	|r	:r	s_1	:—	|—

D Sb L Dc 1F 1Un.F. S.7S D Sb (Tb Db Rb Dc S.7S D)

:s	f	:m	|l	:-.f	m	:r	|s	:-.s	d'	:d.r	|m	:-.r	d	:—	|—
:m	r	:ni	|r	:-.r	d	:t_1	|d	:-.t_1	d	:d	|d	:t_1	d	:—	|—
:fi	l	:l	|l	:-.l	s	:s	|s	:-.f	m	:m.l	|s	:f	m	:—	|—
:m	l	:s	|f	:-.r	s	:f	|m	:-.r	d	:l_1.f_1	|s_1	:s_1	d	:—	|—

(T Re 7Sd Md Lb) R Dc 7Sd Db 7Sc D L Dc 7S 1H.F. D

ST. CLAIR.

KEY C.

1 Pas. 1 Guid. 1 Bye

SHORT METRE. M. 58.

:d'	s	:l	|r	:s	m	:—	|—	:s	l	:d'	|t	:l	s	:—	|—
:m	s	:f	|r	:r	m	:—	|—	:r	m	:l	|s	:tu	s	:—	|—
:s	d'	:d'	|d'	:t	d'	:—	|—	:r'	d'	:m'	|r'	:r'.d'	t	:—	|—
:d	m	:f	|s	:s_1	d	:—	|—	:t_1	d	:l_1	|r	:r	s	:—	|—

D Db F 4S F.H.F. S D Sb Lb L Sc (S.7S D)

:s	t	:t	|d'	:d'	l	:r'	|t	:r'	m'	:d'	|r'	:t	d'	:—	|—
:r	s	:s	|s	:m	f	:fe	|s	:f	m	:s	|r	:f	m	:—	|—
:t	r'	:r'	|d'	:m'	d'	:r'	|r'	:s	s	:s	|l	:s	s	:—	|—
:s	s	:f	|m	:d	f	:r	|s	:t_1	d	:m	|f	:s	d	:—	|—

S S 7Sd Db D F 5R S 7Sb D Db Rb S D

McMurdie, by permission.

Well contrasted cadences.

Female cadence

Plagal Cad

Dc intrusion a cadence

Db cad

HAGLEY CHURCH.

KEY F. 6, 4; 6, 4; 6, 6, 4. M. 66.

d	: —	m	: r	f	: m	r	: m	d	: —	r	: r	m	: —	—	: —	r	: —	f	: m	r	: m
s_1	: —	d	: r	d	: d	t_1	: d	d	: —	d	: t_1	d	: —	—	: —	r	: —	t_1	: d	r	: d
m	: —	s	: s	l	: s	s	: —	m	: —	s	: s	s	: —	—	: —	s	: —	s	: s	s	: s
d	: —	d	: t_1	l_1	: d	s_1	: d_1	l_1	: —	s_1	: s_1	d	: —	—	: —	t_1	: —	r	: d	t_1	: d

D Sb Fb D S D L 4S S D Sb 7Sc D Sb D
F.H.E.

s	: f	m	: —	l	: tu	s	: —	—	: —	f	: —	m	: r	d	: t_1	t_1	: d	s	: —	f	: m
d	: t_1	d	: —	d	: d	t_1	: —	—	: —		:		:		:		:	m	: —	r	: d
s	: —	s	: —	l	: l	s	: —	—	: —	l	: —	s	: f	m	: r	r	: m		:		:
m	: r	d	: —	l_1	: r	s_1	: —	—	: —		:		:		:		:		:		:

Db 7Sc D L (7S D)

r	: f	m	: r	d	: —	m	: r	f	: m	r	: m	d	: —	m	: r	d	: —	—	: —
t_1	: r	d	: t_1	s_1	: —	d	: r	d	: d	t_1	: d	d	: —	d	: t_1	d	: —	—	: —
	:		:	m	: —	s	: s	l	: s	s	: —	m	: —	s	: f	m	: —	—	: —
	:		:	d	: —	d	: t_1	l_1	: d	s_1	: d_1	l_1	: —	s_1	: s_1	d_1	: —	—	: —

(as above) Dc 7S D

ST. MICHAEL'S.

KEY A. SHORT METRE. M. 58.

: s_1	d	: m	r	: r	m	: —	—	: s	f	: m	r	: r	d	: —	—				
: m_1	l_1	: d	d	: t_1	d	: —	—	: r	d	: d	l_1	: t_1	d	: —	—				
: d	m	: s	l	: s	s	: —	—	: s	l	: s	f	: f	m	: —	—				
: d	l_1	: m_1	f_1	: s_1	d	: —	—	: t_1	l_1	: d	f_1	: s_1	d_1	: —	—				

D L Db 7Rb S D Sb Fb D Rb 7S D
F.H.E.

: d	t_1	: l_1	s_1	: d	d	: r	m	: m	r	: d	d	: t_1	d	: —	—				
: l_1	s_1	: f_1	s_1	: m_1	m_1	: l_1	ne_1	: s_1	t_1	: d	l_1	: s_1	f_1	m_1	: —	—			
: m	m	: d	d	: d	d	: l_1	t_1	: d	r	: s	f	: r	d	: —	—				
: l_1	m_1	: f_1	m_1	: d_1	l_1	: f_1	m_1	: d_1	s_1	: m_1	f_1	: s_1	d_1	: —	—				

L M F Db D L Rb Sa M D S Db F S.S D
1 Bye

CAMDEN.

KEY B♭. DR. GAUNTLET, revised for this work. SIX LINES LONG METRE. M. 58.

: d	d	: d	t_1	: s_1	d	: r	m	: m	r	: d	t_1	: d	l_1	: l_1	s_1				
: m_1	s_1	: tu_1	s_1	: r_1	s_1	: —	f_1	: m_1	s_1	tu_1	: l_1	s_1	: s	s_1	: tu_1	s_1			
: d	m	: d	r	: t_1	d	: t_1	d	: d	l_1	: r	r	: m	l_1	. t_1	: d	t_1			
: d_1	d	: l_1	s_1	: s_1	m_1	: r_1	d_1	: d_1	r_1	: tu_1	s_1	: d_1	r_1	: r_1	s_1				

D (Tb D) S Db Sc 7S D (S 7Sb D F 4S 7S D)
F.H.E. Pas.

: s_1	d	: r	m	: d	f	: m	r	: s_1	d	: r	m	: f	f	: m	r				
: s_1	f_1	: f_1	m_1	: s_1	f_1	: s_1	s_1	: s_1	s_1	: —	f_1	m_1	: l_1	s_1	: s_1	s_1			
: s_1	d	: t_1	d	: d	t_1	: d	t_1	: s_1	d	: t_1	d	: d	r	: d	t_1				
: s_1	l_1	: s_1	d	: m_1	r_1	: m_1 . f_1	s_1	: s_1	m_1	: r_1	d_1	: l_1	t_1	: d	s_1				

Fb 7S D Db Tb Db S Db Sc D Fb 7Sb D S
1 Pas.

: m	r	: d	s_1	: s_1	l_1	: f_1	l_1	: l_1	f	: m	r	: d	d	: t_1	d				
: s_1	s_1	: m_1	m_1	: s_1	f_1	: m_1	f_1	: f_1	f_1	: s_1	s_1	: m_1	s_1	: — . f_1	m_1				
: d	t_1	: d	d	: d	d	: d	d	: d	t_1	: d	t_1	: d	r	: r	d				
: d	s_1	: l_1	m_1	: m_1	f_1	: d_1	f_1	: f_1	r_1	: m_1 . f_1	s_1	: l_1	s_1	: s_1	d_1				

D S L Db F (7S D) F Tb Db S L 4S S.S D
1 Pas. F.H.E.

REFUGE.

SEVENS METRE. M. 72.

KEY F.

d :r :m	r :m :f	m :— :r	d :— :—	m :f :s	l :— :s	s :— :tu	s :— :—
d :— :d	t₁ :d :r	d :— :t₁	d :— :—	d :— :d	d :— :d	l₁ :t₁ :d	t₁ :— :—
m :f :s	s :— :s	s :— :f	s :— :—	s :— :s	f :— :s	r :— :l	s :— :—
d :— :d	s :— :s₁	d :— :r	m :— :—	d :r :m	f :— :m	r :— :r	s₁ :— :—

m :f :s	l :— :s	l :s :f	m :— :—	d' :t :l	s :— :f	m :— :r	d :— :—
d :— :d	d :— :d	d :— :t₁	d :— :—	d :— :d	t₁ :— :d	d :— :t₁	d :— :—
s :— :s	f :— :m	f :m :r	d :— :—	s :— :f	r :— :d	s :— :f	m :— :—
d :r :m	f :— :d	f₁ :s₁ :se₁	l₁ :— :—	m₁ :— :f₁	s₁ :— :l₁	s₁ :— :s₁	d :— :—

LUTHER'S HYMN.

8, 7; 8, 7; 8, 8, 7. IAMBIC (· ′). M. 50.

KEY A. DA CAPO.

:d	d :m	r :d	r :r	m :d	m :f	s :f	m :r
:m₁	s₁ :s₁	s₁ f₁ :m₁	l₁ :s₁	s₁ :s₁	s₁ :f₁	m₁ :l₁	s₁ :— f₁
:s₁	d :d	t₁ :d	d :t₁	d :d	d :d	d :d	d :t₁
:d₁	m₁ :d₁	s₁ :l₁	f₁ :s₁	d₁ :m₁	d₁ :l₁	m₁ :f₁	s₁ :—

d :m	f :m	r :d	t₁ :d	m :d	m :f	s :f	m :r
m₁ :s₁	f₁ :s₁	s₁ m₁ f₁	s₁ :s₁	s₁ :s₁	s₁ :s₁	s₁ :s₁	s₁ :— f₁
d :d	t₁ :d	t₁ :d	d :r	m :r	d :t₁	d :m	d :d
m₁ :d₁	m₁ f₁	s₁ :l₁	s₁ :m₁	d :t₁	l₁ :s₁	d :d	d :l₁

t₁ :d	r :m	d :t₁	d :s₁	d :r	m :d	m :f	s :f
s₁ :s₁	s₁ :s₁	s₁ :s₁	s₁ :s₁	m₁ :s₁	s₁ :s₁	s₁ :l₁	s₁ :l₁
r :d	t₁ :d	d :r	m :r	d :t₁	d :m	d :d	d :d
s₁ :m₁	s₁ :d₁	m₁ :s₁	d :t₁	l₁ :s₁	d :d	d :l₁	m₁ :f₁

m :r	d :m	f :m	r :d
s₁ :— f₁	m₁ :s₁	f₁ :s₁	s₁ :m₁ f₁
d :t₁	d :d	t₁ :d	t₁ :d
d :d₁	r₁ :m₁ f₁	s₁ :l₁	

m :r	d		
s₁ :— f₁	m₁		
d :t₁	d		
s₁ :—	d₁		

FARRANT.

COMMON METRE. M. 50.

KEY G.

:d	d :r	m :r	d :f	r :r	m :s	s :tu	s —
:s₁	l₁ :t₁	d :t₁	l₁ :r d	t₁ :t₁	d :t₁	r :r d	t₁ :—
:m	m :s	s :s	m :l	s :s	s :s	l :l	s :—
:d	l₁ :s₁	d :s₁	l₁ :f₁	s₁ :s₁	d :m	r :r	s₁ :—

:d	f :f	m :r	d :r	t₁ :m	l₁ :d	d :t₁	d :—
:d	l₁ :s₁	s₁ :t₁	d :l₁	s₁ :s₁	f₁ :m₁ f₁	s₁ :s₁	s₁ :—
:m	r :r	m :s f	m :f	r :d	d :d	r :r	m :—
:d	d :t₁	d :s₁	l₁ :r₁	s₁ :d₁	f₁ :l₁	s₁ :s₁	d :—

SOLICITUDE.

SEVENS METRE. M. 58.

KEY D.

s :s	l :s	t :d'	d' :t	t :t	d' :d'	t :l	s :—
s₁ :d	d :d	f :m	m :r	r :r	d :m	r :d	t₁ :—
m :s	f :s	s :s	s :—	s :s	s :s	s :tu	s :—
d :m	f :m	r :d	s₁ :—	s :f	m :d	r :r	s₁ :—

s :s	s :s	s :f	m :—	l :s	t :d'	d' :t	d' :—
r :f	m :d	t₁ :r	d :—	d :d	f :m	r :f	m :—
s :t	d' :s	s :s	s :—	f :s	s :s	l :s	s :—
t₁ :r	d :m	r :t₁	d :—	f :m	r :d	f :s	d :—

IPSWICH.

SHORT METRE. M. 50.

KEY E.

:d	r :f	| m :r	m :—	| — :s	l :d'	| t :l	s :— | —
:d	d :d	| d :t_1	d :—	| — :t_1	m :m	| r :- .d	t_1 :— | —
:m	l :l	| s :s	s :—	| — :s	s :s	| s :tu	s :— | —
:d	f :r	| s :s_1	d :—	| — :m	d :l_1	| r :r	s_1 :— | —
D	7Rb 7R (persisting Doh)	Dc S	D	M	(7Rb R (persisting Doh)	Dc S.7S	D)
:f	m :s	| l :t	d' :l	| s :m	r :f	| m :r	d :— | —
:r	d :d	| d :r	d :d .r	| m :d	t_1 :d	| d :t_1	d :— | —
:s	s :s	| f :f	s :l .t	| d' :s	s :l	| s :- .f	m :— | —
:t_1	d :m	| f :r	m :f	| d :d	s_1 :f_1	| s_1 :s_1	d :— | —
7S	D Db F Tb	Db F 2Ras.	D	S F	Dc S.7S	D	

(From Waite's Hallelujah, by permission.)

Plagal Cad

Progression S 7 not in tables.

BEDFORD.

COMMON METRE. M. 58.

KEY F.

:s	m :d	| l :s	f :m	| r :s	d' :t	| l :l	s :L | —
:d	d :fi_1	| l_1 :d	t_1 :d	| t_1 :r	d :r	| m :r .d	t_1 :— | —
:m	s :m	| f :s	s :s	| s :r	m.tu :s	| s :tu	s :— | —
:d	d :d	| f :m	r :d	| s_1 :t_1	l_1 :t_1	| d :r	s_1 :— | —
D	(7S) F	Db 7Sc D	S	Sb	L (Tb	Db 7Rb (F.H.F.	S.7S D)
:m	f :s	| l :s	f :m	| r :s	d' :m	| f :r	d :— | —
:d	d :d	| d :d	r :d	| t_1 :t_1	d :d	| d :t_1	d :— | —
:s	f :m	| f :m	s :s	| s :r	s :l	| l :f	m :— | —
:d .fi_1	l_1 :s_1	| f_1 :d	t_1 :d	| s_1 :s_1.f_1	m_1 :l_1	| f_1 :s_1	d :— | —
D (7Sd)	Fb Dc F	D	7Sb D	S	S.7Sd	Db L	F 7S D

Dc not in cadence

CONFIDENCE.

SEVENS AND SIXES METRE. M. 50.

KEY E♭.

:d	m :r	| m :l	s :f	| m :l	s :f	| m :r	m :— | —
:s_1	d :t_1	| d :d	d :- .t_1	| d :d	d :d	| d :- .t_1	d :— | —
:m	s :s	| s :f	m :r .s	| s :f	s :l	| s :s	s :— | —
:d	d :s_1	| d :f_1	s_1 :—	| d :f	m :f	| s :s_1	d :— | —
D	S D	F	Dc 7S (1 H.F.)	D F	Db F	Dc S (1 H.F.)	D

KEY B♭. 1.

:sd	r :m	| f :m	r :—	| d :l_1m	f :m	| r :r	d :— | —
:$t_1$$m_1$	s_1 :s_1	| f_1 :s_1	l_1 :s_1 .f_1	| m_1 :f_1d	r :d	| d :t_1	d :— | —
:sd	t_1 :d	| d.t_1 :d	d :t_1	| d :s	s :s	| l :s .f	m :— | —
:sd	s_1 :m_1	| r_1 :m_1	f_1 :s_1	| d_1 :f_1d	t_1 :d	| f_1 :s_1	d :— | —
D	S Db	Tb (1 H.F.) Db	7Rb S 7S (F.H.F.)	D D	7Sb D	7Rb S.7S (F.H.F.)	D

1. KEY E♭.

Double Cadence

ST. GREGORY.

LONG METRE. M. 50.

KEY G.

:d	m :r	| f :m	r :d	| t_1 :s	m :^{l}r'	| r' :d'	d' :t | d'
:d	d :t_1	| l_1 :s_1	s_1 :-.tu_1	| s_1 :t_1	s_1 :^{d}f	| f :m	r :r | m
:m	s :s	| d :d	r :r	| r :r	d :^{m}l	| t :d'	l :s | s
:d	d :s_1	| l_1 :d	t_1 :l_1	| s_1 :s_1	d :^{l}r	| s :l	f :s | d
D	S Fb D	Sb (7Sc (1 H.F.)	D D	F R	7S L	7Rb (F.H.F.) S	D

KEY D. 1.

1. KEY G.

:^{l}m	f :m	| r :d	d :r	| m :m	d :r	| t_1 :d .r	m :r | d
:^{m}t_1	d :d	| t_1 :d	l_1 :l_1	| ne_1 :ne_1	l_1 :l_1	| s_1 :tu_1	s_1 :s_1 | s_1
:$^{d'}$s	f :s	| s :m	f :l_1	| t_1 :t_1	l_1 :f	| r :d	d :t_1 .f | m
:^{d}s_1	l_1 :d	| s_1 :l_1	f_1 :f_1	| m_1 :m_1	f_1 :r_1	| s_1 :l_1	s_1 :s_1 | d
Mb	Fb D	S L	F Rb	Se M	F R	S (Tb 7Sc)	Dc S.7S D

Se M Cad.

CASTERTON.

6, 6, 6, 6; 8, 8. IAMBIC (·'). M. 72.

KEY B♭.

:s₁ | m₁ :s₁ | d :t₁.l₁ | s₁ :— | — :d | t₁ :d | f :m | r :— | —
:m₁ | m₁ :r₁ | m₁ :f₁ | m₁ :— | — :s₁ | s₁ :s₁ | s₁ :s₁ | s₁ :— | —
:s₁ | d :r | d :d | d :— | — :d | r :s₁.l₁ | t₁ :d | t₁ :— | —
:d₁ | d :t₁ | l₁ :f₁ | d₁ :— | — :m₁ | f₁ :m₁ | r₁ :d₁ | s₁ :— | —

KEY F. 1.

:ˢs | s :s | d' :t .l | s :— | — :f | m :f | m :r | d :— | —
:s₁d | r :d | d :d | d :— | — :t₁ | d :d | d :t₁ | d :— | —
:t₁m | s :m | m :f | s :— | d :r | d :l | s :f | m :— | —
:s₁d | t₁ :d | l₁ :f₁ | m₁ :— | — :s₁ | l₁ :f₁ | s₁ :s₁ | d :— | —

1. KEY B♭.

:ᵈs₁ | s :f | m :m | f :m | r :d | d :t₁.l₁ | s₁ :d | r :t₁ | d
:ᵈs₁ | s₁ :t₁ | s₁ :s₁ | f₁ :s₁ | l₁ :s₁ | f₁ :f₁ | f₁ :m₁ | l₁ :s₁.f₁ | m₁
:ᵐt₁ | r :r | m :d | d :t₁ | l₁.t₁ :d | r :r .d | t₁ :d | f :r | d
:ᵈs₁ | t₁ :s₁ | d :f₁ | l₁ :s₁ | f₁ :m₁ | s₁ :s₁ | s₁ :l₁ | f₁ :s₁ | d₁

WARWICK.

COMMON METRE. M. 66.

KEY E♭.

:d | m.s :d'.l | s :f .l | s.m :m.r | d :m.tu | s :l .d' | t .l :s .tu | s :— | —
:s₁ | d :d | d :d | d :t₁ | d :d | r :m | r :r | t₁ :— | —
:m | s.m :m.f | m.s :l .f | m.s :s .f | m :s .l | t .s :s | s .l :t .l | s :— | —
:d | d :d | d :f₁ | s₁ :s₁ | d :d | t₁ :d | r :r | s₁ :— | —

:s | l .f :d'.l | s :m | f .r :s .f | m :s | l .t :d'.r' | d' :t | d' :— | —
:d | d :d | d :d | d :t₁ | d :d | d.f :m.r | m :r .f | m :— | —
:m | f .l :l .f | s :l | l .r :r .s | s :s | f :s .l | s :s | s :— | —
:d | f :f | m :l | r :s₁ | d :m | f .r :m.f | s :s₁ | d :— | —

STOURBRIDGE.

LONG METRE. M. 66.

KEY E♭.

:d .r | m :f | s :s | f :m | r :s | l :t | d' :t | l :l | s
:d | d :d | r :d .t₁ | l₁.t₁ :d | t₁ :r | m.tu :s | l :s | s :tu | s
:m .f | s :f .m | r :m | f :s | s :r' | d' :r' | r' :r' | m' :r'.d' | t
:d | d .t₁ :l₁ | t₁ :d | r :m.f | s :t | l :s | tu :s | d :r | s₁

:s | d' :t | l :s | f :m | r :s | f :m | r .m :f | m :r | d
:r | m :r | d .r :m | r :d | t₁ :d | d :d | t₁.d :d | d :t₁ | d
:t .l | s .m :f .s | l :l | l :s .l | t :s | l :s | s :f | s :s .f | m
:s .f | m.d :r .m | f .m :r .ni | r :m.tu | s :m | l₁.t₁ :d | s₁ :l₁ | s₁.f₁ :s₁ | d

Cases of delayed resolution.

READ.

SEVENS AND SIXES METRE. M. 96.

KEY B♭. *mf* — KEY F. 1

:s₁ | d :d | s₁ :s₁ | m :-.r | d :s₁ | f₁ :m₁ | r₁ :d₁ | s₁ :— | :df
:s₁ | d :d | s₁ :s₁ | s₁ :-.f₁ | m₁ :s₁ | f₁ :m₁ | r₁ :d₁ | s₁ :— | :s₁d
:s₁ | d :d | s₁ :s₁ | d :-.s₁ | s₁ :s₁ | f₁ :m₁ | r₁ :d₁ | s₁ :— | :ml
:s₁ | d :d | s₁ :s₁ | d₁ :— | d₁ :s₁ | f₁ :m₁ | r₁ :d₁ | s₁ :— | :d₁f₁

D 2 Pas. D — *cres.* 1. KEY B♭

m :r | d :l | s :-.f | m :d | r :l | s :t₁ | d :— | :ds₁
d :t₁ | d :d | t₁ :-.r | d :d | d :d | t₁ :s₁ | s₁ :— | :ds₁
s :f | m :f | r :-.s | s :s | l :r | r :s.f | m :— | :ds₁
s₁ :s₁ | d :f₁ | s₁ :— | d :m₁ | f₁ :f₁ | s₁ :s₁ | d :— | :ds₁

De 7S D F S 7S D Db 7Rb FH.F S S.7S D

r :r | m :m | f :-.m | r :r | s :t₁ | d :m | r :— | :s₁ | d :d
s₁ :s₁ | s₁ :s₁ | s₁ :— | s₁ :s₁ | s₁ :s₁ | s₁ :s₁ | s₁ :— | :s₁ | d :d
t₁ :t₁ | d :d | r :-.d | t₁ :t₁ | t₁ :r | d :d | t₁ :— | :s₁ | d :d
s₁ :s₁ | s₁ :s₁ | s₁ :— | s₁ :s₁ | s₁ :f₁ | m₁ :d₁ | s₁ :— | :s₁ | d :d

S De 7S *cres.* -.De S 7Sd Db D S *f*

s₁ :s₁ | l₁ :— | m₁ :m₁ | f₁ :l₁ | s₁ :t₁ | d :— | — : | d :-.d | d :d
s₁ :s₁ | l₁ :— | m₁ :m₁ | f₁ :l₁ | s₁ :f₁ | m₁ :— | — : | m₁ :-.m₁ | s₁ :m₁
s₁ :s₁ | l₁ :— | m₁ :m₁ | f₁ :l₁ | s₁ :r | d :— | — : | d :-.d | d :d
s₁ :s₁ | l₁ :— | m₁ :m₁ | f₁ :l₁ | s₁ :s₁ | d₁ :— | — : | d :-.s₁ | m₁ :d₁

7S D *ff* D De Db D

r :-.r | r :— | m :-.m | f :m | r :— | : | m :r | m :r
s₁ :s₁ | s₁ :— | s₁ :-.s₁ | s₁ :s₁ | s₁ :— | : | d :t₁ | d :t₁
t₁ :t₁ | t₁ :— | d :-.d | r :d | t₁ :— | : | s :— | — :f
s₁ :s₁ | s₁ :— | d :-.d | t₁ :d | s₁ :— | : | d :s₁ | d :s₁

S *f* D 7Sb D S *ff* D S D 7S

d :t₁ | d :d | r :-.r | d :t₁ | d :— | d :— | r :-.r | d :t₁ | d :— |
l₁ :ne₁ | l₁ :l₁ | l₁ :-.l₁ | s₁ :f₁ | m₁ :— | m₁ :— | l₁ :-.l₁ | s₁ :s₁ | s₁ :— |
m :— | — :m | f :-.f | m :r | d :— | d :— | f :-.f | m :r | m :— |
l₁ :m₁ | l₁ :l₁ | f₁ :-.f₁ | s₁ :s₁ | l₁ :— | l₁ :— | f₁ :-.f₁ | s₁ :s₁ | d₁ :— |

L ea M L L Rb De 7S L Rb De S D

OLD HUNDREDTH.

LONG METRE. M. 72.

KEY A.

:d | d :t₁ | l₁ :s₁ | d :— | r :— | m :— | —:m | m:m | r :d | f :— | m :— | r :— | —:d
:s₁ | s₁:s₁ | m₁:m₁ | m₁:— | s₁ :— | s₁ :— | —:s₁ | s₁ : s₁ | s₁:m₁ | l₁:— | s₁ :— | s₁:— | —:s₁
:m | m:r | d :t₁ | d :— | t₁ :— | d :— | —:d | d :d | t₁:d | d :— | d :— | t₁:— | —:m
:d | d :s₁ | l₁ :m₁ | l₁ :— | s₁ :— | d₁ :— | —:d₁ | d :d | s₁:l₁ | f₁:— | d₁ :— | s₁:— | —:d

D S L M L S D S L F D S D

r :m | r :d | l₁ :— | t₁ :— | d :— | —:s | m:d | r :f | m:— | r :— | d :— | —
s₁ :s₁ | s₁ :m₁ | f₁ :— | f₁ :— | m₁:— | —:s₁ | s₁ :s₁ | f₁ :l₁ | s₁ :— | f₁ :— | m₁:— | —
t₁ :d | t₁ :d | f :— | r :— | d :— | —:r | d :d | d :d | d :— | t₁ :— | d :— | —
s₁ :d₁ | s₁ :l₁ | f₁ :— | s₁ :— | l₁ :— | —:t₁ | d :m₁ | f₁ :r₁ | s₁ :— | s₁ :— | d₁ :— | —

S D S F F 7S L Sb D Db 7Rb 7R De 7S D

F.H.F.

Dc. after cadence

Lah Cad

delayed resolution

d — Rl

CORINTH.

EIGHTS AND SEVENS METRE DOUBLE. M. 54.

KEY B♭.

d :r | m :f	s :f | m :r	d :d | d :f	m :r | d :—				
s_1 :s_1 | s_1 :d	t_1 :r | d :t_1	d :fi_1 | l_1 :l_1	s_1 :f_1 | m_1 :—				
m :f | m :d	r :s | s :f	m :s | d :d	d :t_1 | d :—				
d :t_1 | d :l_1	s_1 :t_1 | d :s_1	l_1 :m_1 | f_1 :r_1	s_1 :s_1 | d_1 :—				
D 7Sb D Fb	S 7Sb D 7S	L (Sb D) 7R (F.H.F.)	Dc 7S D				
d :r | m :f	s :f | m :r	d :d | d :f	m :r | d :—				
d :t_1 | d :t_1	d :r | d :t_1	d :s_1 | l_1 :l_1	s_1 :f_1 | m_1 :—				
m :r | d :s	s :s | s :f	m :d | d :d	d :t_1 | d :—				
d_1 :s_1 | d :r	m :t_1 | d :s_1	l_1 :m_1 | f_1 :r_1	s_1 :s_1 | d_1 :—				
D S D 7Sc	Db 7Sb D S	L Db F 7R (F.H.F.)	Dc 7S D				
l_1 :l_1 | s_1 :s_1	d :d | d :t_1	r :s | tu.m :r.d	t_1 :l_1 | s_1 :—				
f_1 :f_1 | m_1 :s_1	s_1 :tu_1 | s_1 :s_1	s_1 :t_1 | s_1 :t_1.l_1	s_1 :tu_1 | s_1 :—				
d :d | d :r	m :r | r :r	r :r | d :m	r :d | t_1 :—				
f_1 :l_1 | d :t_1	l_1 :r | s_1 :s_1	t_1 :s_1 | d :d	r :r_1 | s_1 :—				
F F D Sb	(7R (F.H.F.) 7S 4D (F.H.F.) D	Db D F (10.F.) Rb (10.F. Illm.F.)	Dc 7S D)				
t_1 :t_1 | d :s_1	l_1 :t_1 | d :r	m.r :d.t_1 | l_1 :f	m :r | d :—				
s_1 :s_1 | s_1 :s_1	f_1 :f_1 | m_1 :t_1	s_1 :s_1 | f_1 :l_1	s_1 :s_1.f_1 | m_1 :—				
r :r | d :d	f :r | d :s	s :d | d :d	d :t_1 | d :—				
s_1 :f_1 | m :m_1	f_1 :s_1 | l_1 :t_1	d :m_1 | f_1 :r_1	s_1 :s_1 | d_1 :—				
S 7Sd Db	F 7S L Sb	D Db (1 pas.) F	7R (F.H.F.) Dc S.7S D				

NASSAU.

5, 5; 8, 8; 5, 5. M. 80.

KEY A.

d :d | t_1 :d	r :— | — :	d :r | m :r	d :— | — :	m :f | s :—.f	m :r | m :r		
m_1 :s_1 | s_1 :m_1.tu_1	s_1 :— | — :	s_1 :l_1 | s_1 :s_1	s_1 :— | — :	s_1 :l_1 | t_1.l_1 :t_1	s_1 :s_1 | s_1 :s_1		
d :m | r :d	t_1 :— | — :	d :d | d :t_1.f	m :— | — :	d :d | r.d :r	d :r | d :t_1		
d :m_1 | s_1 :l_1	s_1 :— | — :	m_1 :f_1 | s_1 :s_1	d_1 :— | — :	d :l_1 | s_1 :s_1	d :t_1 | d :s_1		
D Db S L (Tb) S		Db 7Rb Dc S.7S (F.H.F.) D		D Fb S S.7S (2 Wav.) D S D S			
d :r | m :r	d :t_1 | d :t_1	d :d | t_1 :d	r :— | — :	d :r | m :—.r	d :— | — :		
m_1.l_1 :s_1.f_1 | m_1 :ne_1	l_1 :t_1 | l_1 :ne_1	l_1.t_1 :l_1.s_1 | s_1 :s_1	s_1 :— | — :	m_1.l_1 :s_1.f_1 | m_1.l_1 :t_1	d :— | — :		
d :s | s :r	m :m | m :m	m :f.d | f :m	t_1 :— | — :	d :t_1.r | d :s.f	m :— | — :		
l_1 :t_1 | d :t_1	l_1 :ne_1 | l_1 :m_1	l_1.s_1 :f_1.m_1 | r_1 :d_1.m_1	s_1 :— | — :	l_1 :t_1 | d .f_1 :s_1	d_1 :— | — :		
L (Tab 1 bye) Sb.3b D SEb	L Sc Mb L Sc M L (2 pas.) F.Db 7Sc D.Db S			L (Tab. 1 bye) Sb.T D (2 guid.)	Mb.7S D		

Case of interrupted resolution.

WARRINGTON.

LONG METRE. M. 72.

KEY C.

s :s :f | m:s :d'	d' :—.r' :t | d' :— :m'	r' :— :r' | m' :— :r'.d'	t :— :l | s :— :—				
m:r :t_1 | d :t_1 :d	m:—.f :r | m:— :s	s :— :s | s :— :s.l	s :— :tu | s :— :—				
s :s :s | s :— :s	d' :—.l :s | s :— :d'	r' :— :t | d' :— :r'.m'	r' :— :d' | t :— :—				
d :t_1 :s | d :r :m	l :—.f :s | d :— :d'	t :— :s | d :— :t_1.d	r :— :r | s_1 :— :—				
D Sb 7S D Sc	Db L Rb S D	D Sb S D	Sb.Ib (Sc Dc 7S D)				
d' :d' :s | l :—.t :d'	f' :—.m' :r'.d' | d' :t :l	s :— :f | m:s :d'	d' :—.r' :t | d' :— :—				
s :m:s | f :d.r:m	f :—.s :l | s :— :d.r	m:d :t_1 | d :t_1 :d	r :f :r | m:— :—				
d' :s :d' | d' :f :s	l :—.mi' :r' | r' :— :l.t	d' :s :s | s :— :s	l :— :s | s :— :—				
m:d :m | f :— :m	r :—.m :f.fe | s :— :f	m:— :r | d :r :m	f :r :s | d :— :—				
Db D Db F Ftb Db	R (SEb) Rb 4S (F.H.F.) F (2 pas.)	Db Sc D Sc Db	7Rb Rb S D (F.H.F.)				

x 1 ant. 1 pas.

Scale Db entirely false

Cases of the Persisting Doh.

PROSPECT.

COMMON METRE DOUBLE. M. 72.

KEY F. D. C. & F.

m :m :m	f :—:r	s :f :m	r :m :f	s :d :f	m:—:r	d :—:—	: :s
d :d :d	d :t, :t,	d :l,.t, :d	t, :d :d	d :—:d	d :—:t,	d :—:—	: :d
s :s :s	s :—:s	m :f :s	s :—:f	m :—:f	s :—:f	m :—:—	: :m
d :d :m	r :—:f	m :r :d	s :m :r	d :—:l,	s, :—:s,	d :—:—	: :d

persisting Doh

D. C.

s :m :s	d' :—:s	s :m :s	s :—:s	l :—:s	f :—:m	m :—:—	r :—:
d :—:d	m :—:m	m :d :d	r :—:d	d :—:d	r :—:d	d :—:—	t, :d:
m :s :m	s :—:s	d' :s :m	s :f :m	f :—:s	s :—:s	s :—:—	—:—:
d :—:d	d :—:d	d :—:d	t, :—:d	f :—:m	t, :—:d	s, :—:—	—:—:

ST. EDMUND'S.

8, 8, 8; 8, 8, 8. IAMBIC (·'). M. 58.

KEY F.

:d	d :r	m :d	m :f	s :s	f :m	r :d	m :f	s
:d	d :t,	d :d	d :d	d :t,	l, :s,	s, :d	d :d	d
:m	m :s	s :l	s :f	m :r	d :d	f :m	s :d.r	m
:d	l, :s,	d :f	m :r	d :s,	l, :d	t, :d	d :l,	s,

persisting Doh

:l	s :f	m :d	r :r	d :s	d' :d'	t :s	l :l	s
:d	d :l,.t,	d :d	d :t,	d :d	d :m	r :m	d :f	m
:f	m :f	s :s	l :f	m :m	s :s	s :d'	l :d'	d'
:f,	d :r	d :m,	f, :s,	d :d	m :d	s :m	f :l,	d

:s	d' :d'	t :s	l :l	s :d	r :m	f :m	r :r	d
:r	d :l,	r :r	m :r.d	t, :d	d :d	d :d	d :t,	d
:s	m :tu	s :s	s :tu	s :s	l :s	f :s	l :s.f	m
:t,	l, :l,	s, :t,	d :r	s, :m,	f, :s,	l, :s,	f, :s,	d

FRENCH.

COMMON METRE. M. 66.

KEY F.

:d	m :f	s :d	r :m	f :m	r :d	d :t,	d :—	—
:d	d :d	t, :m,	l, :s,	f, :s,	t, :d	l, :s,	s, :—	—
:m	s :d	r :d	d :d	d :d	f :m	r :r	m :—	—
:d	d :l,	s, :l,	f, :s,	l, :d	s, :l,	f, :s,	d :—	—

persisting

:s	d' :t	l :s	s :tu	s :m	r :d	d :t,	d :—	—
:d	d :r	r.d :t,	m :r.d	t, :d	t, :d	l, :s,	s, :—	—
:m	m.tu:s	tu :s	l :l	s :s	f :m	r :r	m :—	—
:d.t,	l, :t,.d	r :m	d :r	s, :d	s, :l,	f, :s,	d :—	—

ITALIAN HYMN.

EIGHTS AND SEVENS METRE DOUBLE. M. 66

KEY F.

m	:f	| r	:r	m	:f	| s	:s	f	:m	| m	:r	r	:-.d	| d	:t₁
d	:r	| t₁	:t₁	d	:t₁	| d	:m	r	:d	| s₁	:s₁	l₁	:tu₁	| s₁	:—
s	:l	| r	:s	s	:f	| m	:s	s	:s	| d	:r	r	:r	| r	:—
d	:f₁	| s₁	:f	m	:r	| d	:d	t₁	:d	| d	:t₁.,s₁	tu₁	:r₁	| s₁	:—

D Rb S 7Sd Db Tb D 7Sb D Sb.S (Sb S.7S 4D F.H.F.) D

:S:

m	:f	| r	:r	m	:f	| s	:s	f	:m	| m.r	:f.r	d	:m.r	| d	:—
s₁	:l₁	| t₁	:t₁	d	:d	| d	:m	d	:d	| l₁	:l₁	s₁	:t₁	| d	:—
d	:f	| s	:s	s	:f	| m	:s	f	:s	| f	:r.f	m	:s.f	| m	:—
d	:f₁	| s₁	:s₁	d	:r	| m	:d	l₁	:d	| f	:f₁	s₁	:s₁	| d	:—

D F S D 7R Db D Fb D Rb Rb Dc Mb.7S D

F.H.F. persisting — 1 H.F. 2 Byes — FINE. — Dal Segno.

d'.t	:l.s	| s	:s	f.m	:f.s	| m	:d	d'.t	:l.s	| s	:s	f.m	:f.s	| m	:d
s₁	:d	| d	:d	d	:t₁	| d	:d	d.m	:f	| m	:d	d	:t₁	| d	:—
m.s	:f.m	| m	:m	r	:s	| s	:m	m.s	:l.t	| d'	:m	r	:s	| s	:—
d	:d	| d	:d	s₁	:s₁	| d	:d	d	:d	| d	:d	s₁	:s₁	| d	:—

1 pas. 1 Byes. D F.D D 4∀7S 7S.S D D Fc D 4∀7S 7S.S D

F.H.F. 4 wns. — 2 Byes 1 Pas. 1 aut. 1 pas. — F.H.F. 4 wns.

MELCOMBE.

LONG METRE. M. 50.

KEY F.

:s	s	:f	| m	:r	d	:l	| s	:s	d'	:t	| l	:s	s	:tu	| s
:s₁	d	:l₁.t₁	| d	:t₁	d	:d	| d	:t₁	d	:r	| r	:r	d	:d	| t₁
:m	m	:f	| s	:-.f	m	:f	| m	:f	s	:s	| tu	:s.r	m	:r	| r
:d	m	:r	| d	:s₁	l₁	:f₁	| d	:r	m	:r	| d	:t₁	l₁	:r₁	| s₁

D Db R.Tb D S.7S L F D 7Sc Db Sc (7Sd Db 7R 7S D)

Fb Dc — 1 Bye F.H.F.

:m	m	:f	| s	:m	r	:-.m	| f	:f	m	:r	| s	:f	m	:r	| d
:d	d	:d	| d	:d	l₁	:-.ni	| r	:r	d	:t₁	| d	:d	d	:t₁	| d
:m	s	:f	| m	:s	l	:-.s	| l	:s	s	:s	| s	:d	s	:s.f	| m
:d	m	:r	| d	:d	f	:-.m	| r	:t₁	d	:s₁.f₁	| m₁	:l₁	s₁	:s₁	| d

D Db 7R D Rb (SEb L) 7Sb D S.7Sd Db Fb Dc S.7S D

F.H.F. persisting.

Cad

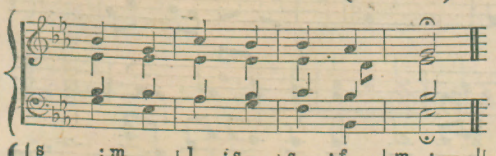
Plagal Cad

left chords

R de Cadence

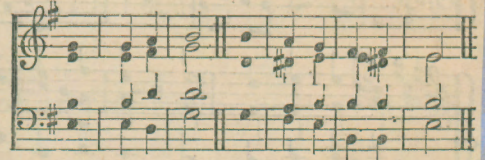
Paragraph 23.– Full dissonances.

KEY E♭. 28. (*German.*)



s	:m	l :s	s :f	m :—	
d	:d	d :d	d :-.t₁	d :—	
Glo -	ry	be to	thee, O	God.	
s	:s	f :s	l :s	s :—	
m	:d	f :m	r :s₁	d :—	
D♭	D	F	D♭ 4?R 1F.H.F.	7S H.F.	D

KEY G. 29. (*Blow.*)



DOH	d :r	m:—	ME	r :d	t₁ :t₁	l₁:—
LAH₁	l₁ :t₁	d:—	SOH₁	se₁:l₁	l₁ :se₁	l₁:—
ME	m :s	s:—	DOH	r :m	m :m	m:—
LAH₁	l₁ :s₁	d:—	DOH	t₁ :l₁	m₁ :m₁	l₁:—
L	L S	D	D	Sb L	4?M 6?M L	

LEXDEN.

8, 6; 8, 6; 8, 8. IAMBIC (· ′). F.H.F. M. 54.

KEY G.

:d	d	:l₁	s₁	:d	m	:r	d	:m	s	:m	d	:t₁.d	r	:—	—								
:s₁	s₁	:f₁	m₁	:s₁.d	d	:t₁	d	:d	r	:d	d	:s₁	t₁	:—	—								
:m	m	:d	d	:m	s	:-.f	m	:s	s	:s	s	:f.m	s	:—	—								
:d	d	:f₁	d	:d	s₁	:s₁	d	:d	t₁	:d	m	:r.d	s₁	:—	—								
D	D	F	D	D 1Bye	De	S.?S	D		Sb	D	Db	?Se.D	S										
:s	m	:r	d	:d	d	:f	m	:m	l₁.t₁	:d	d	:t₁	d	:—	—								
:r	d	:t₁	d	:d	d	:t₁	d	:s₁	tu₁	:tu₁	s₁	:-.f₁	m₁	:—	—								
:s	s	:f	s	:s	l	:f	s	:d	d.t₁	:l₁	m	:r	d	:—	—								
:t₁	d	:r	m	:m	f	:r	d	:d₁	r₁	:r₁	s₁	:s₁	d₁	:—	—								
Sb	D	Tb	Db		F	Tb	D		(?S.mb	?S)	De	S.?S	D										
:s₁	l₁	:t₁	d	:s	s	:f	m	:l	r	:s	s	:f.m	m	:r	d								
:s₁	s₁	:f₁	m₁	:t₁	d	:r	d	:l₁	r	:t₁	d	:d	d	:t₁	d								
:d	d	:r	d	:r	s	:s	s	:tu	s	:s	s	:s	s	:-.f	m								
:m₁	f₁	:r₁	l₁	:s₁	l₁	:t₁	d	:d	t₁	:f	m	:d	s₁	:s₁	d₁								
Db	2F	Tb	L	S	?L	?Sb	D	(Tc)	Sb	?Sd	Db	D	De	S.?S	D								
F.H.F.					1F.H.F. 1R.H.F.							1O.F.											

SOLOMON.

COMMON METRE. M. 50.

KEY E.

:d	m	:f	s	:s	l	:l	s	:s	l	:s	t	:d'	r	:—	—								
:d	d	:d	d	:d	l₁.t₁	:d.r	m	:d	d	:d	r	:m.d	t₁	:—	—								
:m	s	:f	m	:m	f.s	:l.t	d'	:m	f	:s	f	:s	s	:—	—								
:d	d	:r	m	:d	f	:f₁	d	:d	f	:m	r	:d	s₁	:—	—								
D	?R persisting		Db	D	F 2pas.	F 2pas.	D		F	Db	Tb	D 1Bye	S										
:s	l	:l	s	:s	f	:f	m	:r	s	:d	r	:d.t₁	d	:—	—								
:r	m	:r	r	:d	d	:t₁	d	:r	s₁	:d	l₁	:s₁	s₁	:—	—								
:t	d'	:l	t	:d'.s	l	:s	s	:l.t	d'	:m	f	:m.r	m	:—	—								
:s	s	:f	f	:m	r	:s₁	d	:f	m	:l₁	f₁	:s₁	d	:—	—								
S	?Ld	Rb	?Sd	Db	?R	?S	D	Rb.Tc	Db	L	Rb	De.S	D										
F.H.F.					1Bye	F.H.F.																	

47R

Plagal Cad.

5 ap. l
not disguised

YEOMANS.

5, 5, 5; 11. ANAPÆSTIC (··′). M. 72.

KEY F.

:d.,r	m :s :r	m :— :l	s :m :d	r :— :m	m :m						
:d	d :m :r	d :— :d	d :t_1 :l_1	t_1 :— :d	d :t_1						
:m.,f	s :s :s	s :— :f	s :s :m	s :— :s	l :ne						
:d	d :d :t_1	d :— :f_1	m_1 :m_1 :l_1	s_1 :— :d	l_1 :m_1						
D 2pas.	D Sb	D F	Db M L	S D	L seM						
:r	r :d :d	f :l :l	l :s :m	m :m :r	d :—						
:t_1	l_1 :— :fi_1	l_1 :d :d	d :d :d	d :d :t_1	d :—						
:m	m :— :m	f :f :f	f :m :s	s :s :f	m :—						
:ne$_1$	l_1 :— :d	r :l_1 :f_1	d :d :d	m_1.f_1 :s_1	:s_1	d_1 :—					
seM	L (7S)	R Fb F	Fe D D	Db Dc 7S	D						
F.H.F.				1pas.							

ABRIDGE.

COMMON METRE. M. 58.

KEY E.

:d	s :—:d′	d′ :t :l	s :f :m	m :r :m	l :— :s	s :—:tu	s :—:—	—:—			
:d	d :—:m	r :—:r	m :t_1 :d	d :t_1 :d	d :— :t_1	l_1 :t_1 :d	t_1 :—:—	—:—			
:m	s :—:s	s :—:l.t	d′ :f :s	s :—:s	s :tu.m:r	m :r :l	s :—:—	—:—			
:d	m :—:d	s :—:f	m :r :d	s_1 :—:d	l_1 :— :t_1	d :r :r	s_1 :—:—	—:—			
D Db	D 4S	Rb Db Tb D	Dc S D	(7R Tb.R Db	7Rb Dc 7S	D)					
	E.H.F.	1pas.		E.H.F.	E.H.F.						
:s	m :f :l	s :—:s	l :t :d′	d′ :t :s	d′ :m :s	f :m :r	d :—:—	—:—			
:r	d :—:d	d :—:d	d :r :m	m :r :t_1	d :—:d	d :—:t_1	d :—:—	—:—			
:s	s :f :f	f :m :s	f :—:s	s :—:s	s :—:fi	l :s :f	m :—:—	—:—			
:t_1	d :l_1 :f_1	d :—:m	f :r :d	s :—:f	m :d :m_1	f_1 :s_1 :s_1	d :—:—	—:—			
Sb D Fb F	4D E.H.F.	Db F Tb D	Dc S 7Sd	Db D (7Sb)	F. Dc 7S	D					

HANOVER.

10 AND 11, OR 11, FOUR LINES. ANAPÆSTIC (··′). M. 58.

KEY B ♭.

:s_1	d :d :r	m :m :s	d :r :t_1	d :— :r	m :r :d	r :t_1 :d	r :d.t_1 :l_1	s_1 :—			
:m_1	m_1 :s_1 :s_1	s_1 :s_1 :s_1	l_1 :l_1 :s_1	s_1 :— :s_1	s_1 :s_1 :tu_1	s_1 :s_1 :s_1	s_1 :l_1.s_1 :tu_1	s_1 :—			
:d	d :d :t_1	d :d :r	m :f :r	m :— :t_1	d :r :r	r :r :m	r :m :l_1.d	t_1 :—			
:d_1	d_1 :m_1 :s_1	d :d :t_1	l_1 :f_1 :s_1	d_1 :— :s_1	d :t_1 :l_1	s_1 :s_1 :m_1	t_2 :d_1 :r_1	s_1 :—			
D D Db S D	Sb L Rb S D	S D Sb	(7Se D Fb	Db Rb S.7S	D)						
				2pas.							
:t_1	d :r :m	d :l_1 :f	m :r :d	s :—:s_1	l_1 :t_1 :d	r :s_1 :m	l_1 :r :t_1	d :—			
:ne$_1$	l_1 :f_1 :m_1	m_1 :l_1 :s_1	s_1 :s_1 :tu_1	s_1 :—:s_1	s_1 :f_1 :m_1	s_1 :f_1 :m_1	f_1 :l_1 :s_1	s_1 :—			
:m	m :t_1 :t_1	d :d :r	m :s :d	t_1 :—:d	d :r :s_1	t_1 :r :d	d :f :r	m :—			
:m_1	l_1 :l_1 :ne$_1$	l_1 :l_1 :t_1	d :t_1 :l_1	s_1 :—:m_1	f_1 :r_1 :d_1	s_1 :s_1 :d_1	f_1 :r_1 :s_1	d_1 :—			
seM L 7Ta	seMb L	7Sb D Sb	(Tb D)	Db 2F Tb	D S 7S	D F R	S D				
E.H.F.				E.H.F.							

Plagal Cad.
&
Female ~~Double~~ Cadence
weak pulse

ROCKINGHAM.

LONG METRE. M. 58.

KEY F.

:d | m :f :r | d :— :m | s :— :l | s :— :s | d' :— :t | l :— :s | s :f :m | m :r
:d | d :r :t, | d :— :d | d :— :d | d :— :r | d :m :r | d :r :m | r :—:d | d :t,
:m | s :l :f | m:— :s | m :s :f | m :— :r | m:l :ne | l :t :d' | s :—:s | s :—
:d | d :f, :s, | d :— :d | d :m :f | d :— :t, | l, :d :m | f :— :m | t, :—:d | s, :—

KEY C. 1. | 1. KEY F.

:rs | d' :— :r' | m' :— :d' | f' :l :t | d' :— :fd | f :— :m | m:r :d | d :r:m:r | d :—
:t,m | m:s :f | m:— :m | f :— :f | m:— :fd | d :t, :d | t, :— :d | d :—:t, | d :—
:sd' | d' :— :t | d' :— :l | l :r' :r' | d' :— :d's | l :s :s | f :— :m | m :f:s :f | m:—
:s,d | d :m :s | d :— :l | r :f :s | d :— :m | r :s, :d | s, :— :l, | s, :—:s, | d :—

HOGARTH.

SIXES. M. 112.

KEY C.

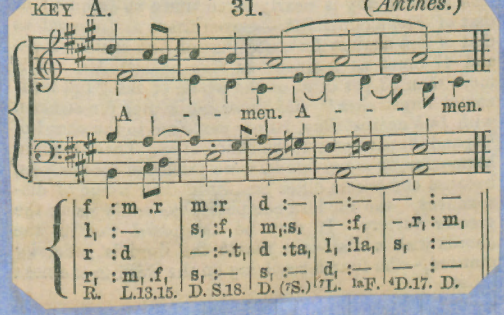
| d' :— | t :l | s :f | m :— | d' :— | r' :d' | t :l | s :— | d' :— | t :d' | r' :m'
| m :— | r :r | r :r | d :— | s :— | s :l | s :tu | s :— | d :— | r :d | f :m
| s :— | s :d' | r' :t | d' :— | s :— | t :m' | r' :d' | t :— | s :— | s :s | t :d'
| d :— | s :l | t :s | d :— | m :— | t, :d | r :r | s :— | m :— | f :m | r :d

| f' :— | — :m' | r' :d' | t :l | s :— | :s | l :s | f :m | f :— | — :r
| r :— | — :m | s :l | s :tu | s :— | :m | f :m | r :ni | r :— | — :t,
| s :— | — :s | t :l | r' :d' | t :— | :fi | d' :fi | l :s | f :— | — :s
| t, :— | — :d | t, :d | r :r | s :— | :s | f :s | l :l, | r :— | — :f

| s :f | m :r | m :— | d' :— | r' :m' | f' :m' | r' :d' | t :l | s :— | t :— | d' :—
| m :r | d :t, | d :— | d :— | f :s | l :s | f :m | r :r | m :— | r :f | m :—
| s :l | s :f | m :— | s :— | l :l | l :ni' | r' :l | t :d' | d' :s | s :— | s :—
| m :f | s :s, | d :— | m :— | f :m | r :m | f :f | f :fe | s :— | s, :— | d :—

Paragraph 24.– Sequences.

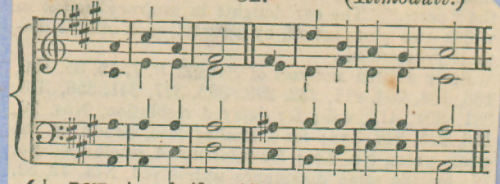
KEY A. 31. (*Anthes.*)



f :m .r	m :r	d :—	—:—	— :—	
l, :—	s, :f,	m, :s,	—:f,	—.r, : m,	
r :d	—:—.t,	d :ta,	l, :la,	s, :—	
r, :m, .f,	s, :—	s, :—	d, :—	— :—	
R. L.13.15.	D. S.18.	D. (7S.)	7L. 1aF.	4D.17. D.	

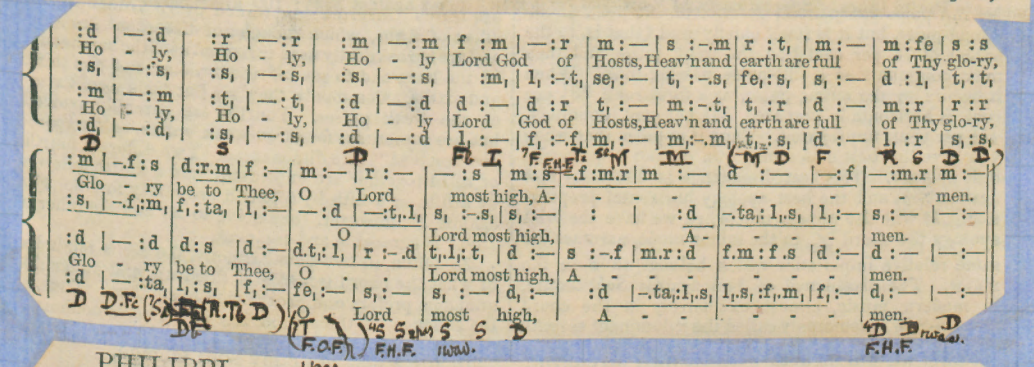
Paragraph 25.– Full Oblique Forestrokes.

KEY A. 32. (*Rimbault.*)



DOH	m : d	l_1 : —	LAH$_1$	f : r	d : t_1	d : —
ME$_1$	s_1 : s_1	f_1 : —	SOH$_1$	f_1 : l_1	f_1 : f_1	m_1 : —
DOH	d : d	d : —	DE	r : r	r : r	d : —
DOH$_1$	d_1 : m_1	f_1 : —	ME$_1$	r_1 : f_1	s_1 : s_1	d_1 : —

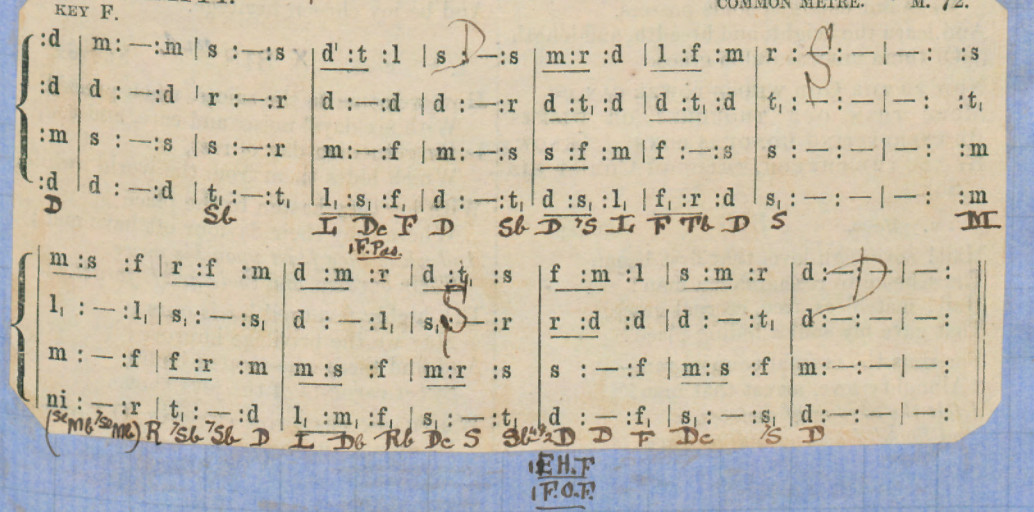
KEY A. M. 56. 33. (*Dr. Boyce.*)



:d	—:d	:r	—:r	:m	—:m	f :m	—:r	m:—	s :–.m	r :t_1	m:—	m:fe	s :s
Ho - ly,		Ho - ly,		Ho - ly		Lord God of		Hosts, Heav'n and		earth are full		of Thy glo-ry,	
:s_1	—:s_1	:s_1	—:s_1	:s_1	—:s_1	:m_1	l_1 :–.t_1	se_1 :—	t_1 :–.s_1	fe_1 : s_1	s_1 :—	d :l_1	t_1 : t_1
:m	—:m	:t_1	—:t_1	:d	—:d	d :—	d :r	t_1 :—	m :–.t_1	t_1 :r	d :—	m:r	r :r
Ho - ly,		Ho - ly,		Ho - ly		Lord God of		Hosts, Heav'n and		earth are full		of Thy glo-ry,	
:d_1	—:d_1	:s_1	—:s_1	:d	—:d	l_1 :—	f_1 :–.f_1	m_1 :—	m_1 :–.m_1	t_1 : s_1	d :—	l_1 :r	s_1 : s_1
:m	—.f : s	d:r.m	f :—	m :—	r :—	— : s	m : s	.f : m.r	m :—	d :—	—:f	—:m.r	m :—
Glo - ry		be to Thee,		O Lord		most high, A-							
:s_1	–.f_1:m_1	f_1 : ta_1	l_1 :—	—:d	—:t_1.l_1	s_1 :–.s_1	s_1 :—	:	:d	–.ta_1: l_1.s_1	l_1 :—	s_1 :—	—:—
				O		Lord most high,			A-			men.	
:d	—:d	d : s	d :—	d.t_1: l_1	r :–.d	t_1.l_1: t_1	d :—	s :–.f	m.r : d	f.m : f .s	d :—	d :—	—:—
Glo - ry		be to Thee,		O		Lord most high,						men.	
:d	—:ta_1	l_1 : s_1	f_1 :—	fe_1 :—	s_1 :—	s_1 :—	d_1 :—	:d	–.ta_1:l_1.s_1	l_1.s_1 :f_1.m_1	f_1 :—	d_1 :—	—:—
				O		Lord most high,		A				men.	

PHILIPPI.

KEY F. COMMON METRE. M. 72.



:d	m: —:m	s :—:s	d' :t :l	s :—:s	m:r :d	l :f :m	r :—:—	—: :s
:d	d : —:d	r :—:r	d :—:d	d : —:r	d :t_1 :d	d :t_1 :d	t_1 :—:—	—: :t_1
:m	s : —:s	s :—:r	m:—:f	m: —:s	s :f :m	f :—:s	s : —:—	—: :m
:d	d : —:d	t_1 :—:t_1	l_1 :s_1 :f_1	d : —:t_1	d :s_1 :l_1	f_1 :r :d	s_1 : —:—	—: :m
m :s	:f	r :f	:m	d :m	:r	d :t_1	:s	f :m	:l	s :m	:r	d :—	—:
l_1 : —	:l_1	s_1 : —	:s_1	d : —	:l_1	s_1 : —	:r	r :d	:d	d : —	:t_1	d :—	—:
m : —	:f	f :r	:m	m :s	:f	m:r	:s	s : —	:f	m: s	:f	m:—	—:
ni : —	:r	t_1 : —	:d	l_1 :m_1	:f_1	s_1 : —	:t_1	d : —	:f_1	s_1 : —	:s_1	d :—	—:

Paragraph.– Full Unprepared Forestrokes.

BATTISHILL. SEVENS METRE. M. 66.

KEY G.

s :m	r :d	r :r	m :—	f :m	l :s	f :m	r :—
s_1 :d	t_1 :d	d :t_1	d :—	t_1 :d	d :t_1	l_1 .s_1 :s_1 .d	t_1 :—
m :s	f :m	l :s	s :—	s :s	f :r	d .r :m .f	s :—
d :d	s_1 :l_1	f_1 :s_1	d :—	r :d	f_1 :s_1	l_1 .t_1 :d	s_1 :—
D	7S L	7Rb S D		7Sc D F S		Fb.7Sb D S	
		F.H.F.				1bye 1Pas.	

s :m	m .r :d	r :m	f :—	l :s	t_1 :d	m :r	d :—
d :d	t_1 :d	l_1 :ni	r :—	f_1 :m_1.s_1	s_1 .f_1 :m_1.d	d :t_1	d :—
s :s	f :m	f :s	f :—	r :m	r :d	s :— .f	m :—
m :d	s_1 :d	f :m	r :—	t_1 :d	s_1 :l_1	s_1 :s_1	d_1 :—
Db D	S D	Rb (SEb L)		7T Dbye	S.7S L	Dc S.7S	D
	1H.F.			1F.Un.F.	1bye		

Paragraph 27.- Holding Tones.

HARBOROUGH. COMMON METRE. M. 80.

KEY A.

:s_1	d :—:r	t_1 :d :r	m :f :m	m :r :t_1	d :—:r	m :s :tu	s :—:—	:—
:s_1	m_1:s_1 :l_1	s_1 :—:s_1	s_1 :—:s_1	s_1 :—:s_1	s_1 :—:s_1	s_1 :—:d	t_1 :—:—	:—
:t_1	d :s :f	r :d :f	m :r :d	d :t_1 :r	d :—:t_1	d :r :d	r :—:—	:—
:s_1	l_1 :m_1:f_1	s_1 :l_1 :t_1	d :t_1 :d	s_1 :—:f_1	m_1:—:s_1	d :t_1 :l_1	s_1 :—:—	:—
S	L Db Rb	S [L] 7Sb D	7Sb D Dc	S 7Sd Db	S D	Sb (Tb D)		

:d	d :t_1 :r	r :d :m	m :r :f	f :m :s	s :d :f	m :—:r	d :—:—	:—
:s_1	s_1 :—:s_1	s_1 :—:d	d :t_1 :r	d :—:fi_1	fi_1:l_1 :f_1	s_1 :—:f_1	m_1:—:—	:—
:d	r :—:t_1	t_1 :d :s	s :—:s	s :—:d	d :—:d	d :—:t_1	d :—:—	:—
:m_1	s_1 :—:f_1	f_1 :m_1:d	s_1 :—:t_1	d :—:m_1	f_1 :—:l_1	s_1 :—:s_1	d_1 :—:—	:—
Db 4S S	7Sd 7Sd Db	D Dc S	7Sb 4D D	(7Sb 4D 2D)	Fb Dc	7S D		
F.H.F.			F.H.F.		2F.H.F.			

KIEL. SEVENS METRE. M. 54.

KEY F

m :r	s :f	m :m	r :—	m :m	f :s	l :l	s :—
d :t_1	d :r	r :d	d :t_1	d :l_1	l_1 :d	d :d	d :—
s :f	s :s	s :s	s :—	s :s	f :m	f :f	m :—
d :r	m :t_1	d :m	s :—	d :de	r :d	f_1 :l_1	d :—
D Tb	Db 7Sb 2D	Db 4S S		D (7SeNTb L)	D	F Fb	D
		1F.H.F	F.H.F				

l :f	s :m	d' :d'	t :—	l :l	f :f	r :r	m :—
d :d	d :d	m :m	m :—	d :de	r :d	d :t_1	d :—
f :r	m :s	l :l	s :—	l :s	l :r	s :s	s :—
d :d	d :d	l_1 :d	m :—	f :m	r :f_1	s_1 :s_1	d :—
Fc [R] D		L Lb	M	F (7SeNTb L)	7Fb 4S	S D	
				F.Ant.	F.H.F.		

Female ~~Double~~ Cad.

Fc in Female Cadence

Plagal Cad.

M cad.

See a similar case in Turle's Chant.

8.—OH, COME, COME AWAY. KEY D. M. 138.

(*W. E. Hickson.* By permission, from "*Part Music.*")

SOPRANO. | s : — | d¹ : — | t : l | s : — | — : s
1. Oh, come, come a - way, from

ALTO. | m : — | m : — | s : f | m : — | — : m
2. From toil, and the cares on

TENOR. | s : — | s : — | s : d¹ | d¹ : — | — : d¹
3. While sweet Phil - o - mel, the

BASS. | d : — | d : — | d : d | d : — | — : d
4. The bright day is gone, the

D D D Fc D

p. F.O.F.

| l : s | l : t | d¹ : — | s : s | l : s | f : m | l : s
la - bour now re - po - sing; Let bu - sy care A - while for

| f : m | f : r | m : — | m : m | f : m | r : d | f : m
which the day is clo - sing, The hour of eve Brings sweet re

| d¹ : d¹ | d¹ : s | s : — | s : d¹ | d¹ : d¹ | d¹ : d¹ | d¹ : d¹
wea - ry trav' - ler cheer - ing, With eve - ning songs Her note pro

| d : d | d : d | d : — | d : d | d : d | d : d | d : d
moon and stars ap - pear - ing, With sil - ver light Il - lume the

Fc D Fc [S] D Fc D [R] D Fc D

f. D.C. :S:

| f : m | r : — | s : -.s | s : — | s : — | m : s | s : s
bear; Oh, come, come a - way. Come, come, our so - cial

| r : d | r : — | r : -.d | t₁ : — | t₁ : — | d : m | m : m
prieve; Oh, come, come a - way. Oh, come where love will

| d¹ : d¹ | t : — | t : -.l | s : — | s : — | s : d¹ | d¹ : d¹
longs, Oh, come, come a - way. In an - sw'ring song of

| d : d | s : — | s₁ : -.s₁ | s₁ : — | s₁ : — | d : d | d : d
night, Oh, come, come a - way. We'll join in grate - ful

[R] D S S S D

2 pts.

| l : s | s : s | m : s | s : s | l : s | s : s
joys re - new, And there, where love and friend - ship grew, LET

| f : m | m : m | d : m | m : m | f : m | m : m
smile on thee, And round its hearth will glad - ness be, And

| d¹ : d¹ | d¹ : d¹ | s : d¹ | d¹ : d¹ | d¹ : d¹ | d¹ : s
sym - pa - thy, We'll sing in tune - ful har - mo - ny, Of

| d : d | d : d | d : d | d : d | d : d | d : d
songs of praise, To Him who crowns our peace - ful days, With

Fc D Fc D

DAL SEGNO.

| d¹ : — | r¹ : — | m¹ : -.r¹ | d¹ : d¹ | r¹ : — | d¹ : t | d¹ : —
TRUE HEARTS WEL - COME YOU; Oh, come, come a - way!

| s : — | s : — | s : -.f | m : m | f : — | m : r | m : —
time fly mer - ri - ly; Oh, come, come a - way!

| s : — | t : — | d¹ : -.t | d¹ : s | l : — | s : s | s : —
hope, joy, li - ber - ty; Oh, come, come a - way!

| m : — | s : — | d : -.d | d : d | f : — | s : s | d : —
health, hope, hap - pi - ness; Oh, come, come a - way!

D♭ S D (T) D D Re Dc S D

Key C. **Humphreys.**

DOH'	d'	d'	t	—	TE	d'	d'	d'	t	d'	—
ME	s	m	r	—	RAY	f	m	r	r	m	—
SOH	s	s	s	—	SOH	d'	s	s	s	s	—
DOH	m	d	s	—	SOH	l	m.f	s	s_1	d	—

Key A. **Battishill.**

DOH	s_1	m	r	—	FAH	m	d	r	t_1	d	—
ME_1	m_1	s_1	s_1	—	FAH_1	s_1	l_1	l_1	$s_1.f_1$	m_1	—
DOH	d	d	t_1	—	TE_1	d	m	f	r	d	—
DOH_1	m_1	d_1	s_1	—	RAY_1	m_1	l_1	f_1	s_1	d_1	—

Key D.

DOH'	t	l	s	—	FAH	m	r.m	f.m	r.d	s	—	DOH'
ME	r	d.r	m	—	TE_1	d	r	d	d	d t_1		ME
SOH	f.s	l.t	d'	—	SOH	s	s	s	fe	s	—	SOH
DOH	r.m	f	m	—	RAY	d	t_1	l_1	l_1	s_1	—	DOH

t	l	s	—	FAH	m	l	s.f	m.r	d	—
r	d.r	m	—	TE_1	d	f	m.r	d.t_1	d	—
f.s	l.t	d'	—	SOH	s	d'	d'	s.f	m	—
r.m	f	m	—	RAY	d	f_1	s_1	s_1	d	—

Key C.

LAH	s f	m —	DOH'	t l	r' d'	t —	DOH'
ME	r t_1	d —	ME	f m	m . m	m —	ME
DOH'	r' s	s —	LAH	t d'	se l	l se	LAH
LAH_1	t_1 s_1	d —	LAH_1	r d	t_1 l_1	m —	LAH.

t de'	r' —	DOH'	t l	m se	l —
m m	r —	SOH	f d	m . r	d —
t s	l —	DOH'	r' l	d' t	l —
s m	f —	ME	r f	m m	l_1 —

Trans.

Key Eb.

DOH'	s s	d —	DOH	l s	f f	m —
ME	m r	d —	DOH	d d	d t_1	d —
SOH	s s	m —	SOH	f s	l s.f	s —
DOH	d t_1	l_1 —	ME	f m	r s_1	d —

L.

Dr. ~~Ayt~~ Ayrton.

Key Eb

SOH	d' f	m —	LAH	s f.m	r m.f	m —
ME	m r	d —	DOH	r d	d t_1	d —
SOH	s t	d' —	LAH	t s	s s	s —
DOH	d s_1	l_1 —	FAH	t_1 d	s_1 s_1	d —

Footnote

Dr. Alcock.

Key E♭.

m	–.s	s.f	m.r	m	—	Key B♭ s d	—	l r	s d	~~Key B♭~~ d f	f	m	—	2. Key A♭ .f s	–.t₁	l₁	t₁	d
d	–.m	m.r	d.t₁	d	—	r s₁	—	l₁	s₁ r	m₁	s₁	s₁	—	f s₁	–.se₁	l₁	se₁	l₁
s	—	s	s	s	—	s d	—	l₁	s d	s d	t₁	d	—	d r	—	m	r	m
d	—	s₁	s₁	d	—	t₁ m₁	—	f₁ d	t₁ m₁	r₁	s₁	d₁	—	l₁ t₁	—	d	t₁	l₁

Key E♭.

—	r s	–.f	m	r.d	d	t₁	d	—
—	l₁ r	—	d	l₁	s₁	s₁	s₁	—
—	r s	—	s	f	m	r	m	—
—	fe₁ t₁	—	d	f₁	s₁	s₁	d	—

Key A.

ME	f	m	r	—	FAH	m	r.d	d	t₁	d	—
SOH₁	s₁	s₁	s₁	—	FAH₁	s₁	l₁	s₁	s₁	s₁	—
DOH	r	d	t₁	—	LAH₁ –.t₁	d	f	r	r	m	—
DOH	t₁	d	s₁	—	RAY₁	m₁	f₁	s₁	s₁	d₁	—

s₁ d m₁ f₁

Key D.

DOH'	t	d'	l	—	LAH	s	f.m	r	r	m	—
ME	r	d	d	—	FAH	r	d	d	t₁	d	—
SOH	s	s	f	—	FAH	s	s	l	s	s	—
DOH	s	m	f	—	RAY	t₁	d	f₁	s₁	d	—

Dr Aldrich.

Key B♭.

DOH	l_1	r	t_1	—	ME	d	r	d	t_1	d	—
ME$_1$	d_1	f_1	r_1	—	SOH$_1$	m_1	f_1	m_1	r_1	m_1	—
SOH$_1$	l_1	l_1	t_1	—	TE$_1$	d	l_1	s_1	s_1	s_1	—
DOH$_1$	f_1	r_1	s_1	—	ME$_1$	l_1	f_1	s_1	s_1	d_1	—

Key A.

ME	r	m	f	—	ME	r	d	d	t_1	d	—
DOH	l_1	l_1	l_1	—	DOH	l_1	m.f_1	s_1	s_1	s_1	—
SOH	f	de	r	—	SOH	f	d	r	r	m	—
DOH	r	l_1	r_1	—	ME$_1$	f_1	l_1	s_1	s_1	d_1	—

Key G.

DOH	t_1	d	r	—	FAH	t_1	r	d	t_1	l_1	—
LAH$_1$	se_1	l_1	t_1	—	LAH$_1$	se_1	l_1	l_1	se_1	l_1	—
ME	m	m	s	—	FAH	m	r	m	r	d	—
LAH$_1$	m_1	l_1	s_1	—	RAY$_1$	m_1	f_1	m_1	m_1	l_1	—

Ancient Harmony.

Key F.

ME	r	f	m	—	ME	m	r	r	r	d	—
DOH	t_1	d	d	—	DOH	d.t_1	l_1	l_1	t_1	d	—
SOH	s	l	s	—	SOH	s	f	f	r	m	—
DOH	s_1	f_1	d	—	DOH	d	r	f_1	s_1	d	—

Dr. Beckwith.

Key D.

DOH'	m	l	s	—	DOH	f	m	r	d	s	—	DOH'
DOH'	m	l	s	—	DOH	f	m	r	d	s	—	ME, → r
DOH'	m	l	s	—	DOH	f	m	r	d	s	—	DOH' → t

m	l	s	—	DOH	f	m	r	r	d	—
d	d	t_1	—	LAH_1	r	d	d	t_1	d	—
l.s	f	s	—	LAH_1	t_1	d	s_1	s_1	d	—

Key A.

DOH	s_1	m_1	d_1	—	~~DOH~~ SOH → f	m	r	d	r d	t_1	—	DOH
DOH	s_1	m_1	d_1	—	SOH_1	s_1	s_1	l_1	l_1	s_1	—	DOH
DOH	s_1	m_1	d_1	—	RAY	d	r	m	r	r	—	DOH_1
DOH	s_1	m_1	d_1	—	TE_1	d	t_1	l_1	fe_1	s_1	—	DOH_1

m	s	d	—	TA_1	l_1	f.r	d	t_1	d	—
m	s	d	—	SOH_1	fi	l_1	s_1	s_1	s_1	—
m_1	s_1	d	—	DOH	d	r.f	m	r	m	—
m_1	s_1	d	—	ME_1	fi	r_1	s_1	s_1	d_1	—

passing tones.

Trans: by assertion of Tonic.

Key D.

ME	r	d	s f	—	ME	l	s	t	d'	r'	—	RAY' → d'
DOH	l.t_1	d	t_1	—	DOH	t_1	d	r	m	t_1	—	RAY
SOH	f	s	s	—	SOH	f	s	s	s	s	—	TE → l
DOH	f	m	r	—	DOH	f	m	r	d	s_1	—	SOH_1

t.l	s.f	f	m	LAH	s	f	m	r	d	—
r	r	r	d	RAY	m	r	d	t_1	d	—
s.f	m.r	s	—	FAH	m	l	s	f	m	—
s_1	t_1	d	—	TE_1	d	f	s	s_1	d	—

D 2 flat D flat

Key D.

DOH	m	s	d'	—	LAH	s	d'	f	m	r	—	RAY
DOH	m	s	d'	—	DOH	d	d	t_1	d	t_1	—	RAY
DOH	m	s	d'	—	DOH'	d'	s	s	s	s	—	RAY
DOH	m	s	d'	—	FAH	m	m	r	d	s_1	—	RAY

f	l	r'	—	TE	d'	d.r	m	r	d	—
f	l	r'	—	RAY	d	d	d	t_1	d	—
f	l	r'	—	SOH	s	l	s	f	m	—
f	l	r'	—	SOH	m	f	s	s_1	d	—

Dr S. Arnold.

Key Bb.

ME	d	r	t_1	—	DOH	l_1	r	d	t_1	d	—
SOH_1	s_1	l_1	s_1	—	SOH_1	f_1	l_1	s_1	s_1	s_1	—
DOH	d	f	r	—	DOH	d	f	m	r	m	—
DOH_1	m_1	f_1	s_1	—	ME_1	f_1	r_1	s_1	s_1	d_1	—

Dr Boyce.

Key D.

DOH'	s	f	m	—	ME	r	s	s	fe	s	—	SOH
ME,	d	r	m	—	DOH	r	r	r	r	r	—	ME,
SOH	s	l.t	d'	—	SOH	s	t	t	l	t	—	SOH
DOH	m	r	d	—	DOH	t_1	s_1	r	r	s_1	—	DOH

l	t	d'	—	LAH	s	f.m	m	r	d	—
f	f	m	—	DOH	d	t_1.d	d	t_1	d	—
f	f	s	—	FAH	s	s	s	-.f	m	—
f	r	d	—	FAH	m	r.d	s_1	s_1	d	—

Key F.

DOH	r	f	m	—	^{r}SOH	l.t	d'	d'	t	d'	—
SOH_1	s_1	s_1	s_1	—	^{s_1}DOH	d.r	m	r	r	m	—
ME	r	t_1	d	—	^{t_1}ME	l	s	s	s	s	—
DOH	t_1	s_1	d	—	^{s_1}DOH	f	m.f	s	s	d	—

Key C

Key ~~B♭~~ F

~~LAH~~ $^{d'}$SOH

^{m}TE_1

$^{d'}$SOH

$^{d'}$SOH

Key B♭

^{s}r	f	m	—	^{m}LAH -.s	f	m	r	r	d	—
$^{d}s_1$	s_1	s_1	—	^{s_1}DOH	d	d	d	t_1	d	—
^{s}r	t_1	d	—	^{d}FAH	d.r	m.f	s	-.f	m	—
$^{m}t_1$	s_1	d	—	^{d_1}FAH$_1$ -.s_1	l_1.t_1	d	s_1	s_1	d	—

Key F.

Dr Blow.

Key G.

DOH	d	r	m	—	ME	r	d	t_1	t_1	l_1	—
LAH$_1$	l_1	t_1	d	—	SOH$_1$	se_1	l_1	l_1	se_1	l_1	—
ME	m	s	s	—	DOH	r	m	m	m	m / d	—
LAH$_1$	l_1	s_1	d	—	DOH	t_1	l_1	m_1	m_1	l_1	—

Dr Corfe.

Key G.

ME -.f	s	l	r	—	FAH	m	r.d	d	t_1	d	—
SOH$_1$	s_1	d	t_1	—	DOH -.r	s_1	l_1	s_1	s_1	s_1	—
DOH	d	d	s	—	FAH	d	f	m	r	m	—
DOH	m_1	fi	s_1	—	LAH$_1$ -.t_1	d	fi	s_1	s_1	d_1	—

Imp. 5

Key G.

DOH	t_1	d	l	—	SOH -.f	m	r	d	t_1	d	—
SOH$_1$	fi	s_1	l_1	—	TE$_1$	d	l_1	s_1	s_1	s_1	—
DOH	r	d	f	—	RAY	d	f	m	r	m	—
TE$_1$	r_1	m_1	fi	—	SOH$_1$	l_1	fi	s_1	s_1	d_1	—

2

Dr Crotch.

Key C.

ME	d'	t.l	l se	LAH		f'	m'.r'	d'	t	l	—		VIII
DOH	m	f	m —	DOH	f.	l	f	m	r	d	—		
LAH	d'	r'	t —	LAH		l	l	l	se	l	—		
LAH,	l,	r	m —	FAH		f	r	m	m	l,	—		

Key C.

DOH'	m	r	d —	RAY		m	d'	t	l	s	—	ME,	.f
ME	d	t,	l, —	TE,		d	m	r	.d	t,	—	DOH	.r
SOH	s	f	m —	SOH		s	l	s	fe	s	—	SOH	
DOH	d	s,	l, —	SOH,		d	l,	r	r	s,	—	DOH	

s	l.t	d'	—	RAY'	m'	r'	d'	t	d'	—	
m	f	f	m	SOH	s	f	m	r	m	—	
m'	r'	d'	—	TE	d'	l	s	s	s	—	
d'	t	l	—	SOH	d'	f	s	s	d	—	

VI or VII

Inestimable

Key D.

SOH	f	m	r —	SOH	l.t	d'	d'	t	d'	—		I
ME	r	d	t, —	DOH	f	m	r	m.f	m	—		VI
DOH'	l.t	d'	s —	SOH	f	s	s	s	s	—		
DOH	r	m.f	s —	ME	r	d	s	s,	d	—		

R Jb

R Jb

Interrupted
Cadence

Dr Crotch.

Key A.

SOH$_1$	d	t$_1$	l$_1$	—	TE$_1$	d	r	m	f	m r	RAY
ME$_1$	s$_1$	m$_1$	f$_1$	—	FAH$_1$	m$_1$	s$_1$	s$_1$	l$_1$	s$_1$ —	SOH$_1$
DOH	d	d	d	—	RAY	d	t$_1$	d	d	d t$_1$	TE$_1$
DOH$_1$	m$_1$	d$_1$	f$_1$	—	RAY$_1$	l$_1$	s$_1$	d	f$_1$	s$_1$ —	SOH$_1$

Flore

s f	m	—	x RAY	-d	t$_1$	d.r	m	r	d	—
s$_1$ s$_1$	s$_1$	—	LAH$_1$		s$_1$	s$_1$.l$_1$	s$_1$	-f$_1$	m$_1$	—
r t$_1$	d	—	FAH	-m	r	d	d	t$_1$	d	—
t$_1$ s$_1$	d	—	FAH$_1$		f$_1$	m$_1$.f$_1$	s$_1$	s$_1$	d$_1$	—

X

Key E.

DOH	r	m	f	—	ME	l	s	f	m	r	—	ME
DOH	t$_1$	d	r	—	DOH	d	d	t$_1$	d	t$_1$	—	DOH
SOH	s	s	s	—	SOH	l.t	d'	s	s	s	—	SOH
ME	r	d	t$_1$	—	DOH	f	m	r	d	s$_1$	—	DOH

f s	l	—	RAY	l.s	f.m	m	r	d	—
t$_1$ d	d	—	TE$_1$	d	d	d	t$_1$	d	—
f m	l	—	SOH	l	s	s	-f	m	—
r m	f	—	SOH	m	d	s$_1$	s$_1$	d	—

No VII

Fructuoso

Dr Crotch.

Key E.

ME	-.f	s	f.m	m	r	RAY	m	l	s	fe	s	—	SOH	-.l
DOH		d	r.d	d	t_1	TE_1	s_1	d	t_1	l_1	t_1	—	DOH	
SOH		s	l	s	—	SOH	m	m	r	r	r	—	ME	
DOH		m	f	s	—	TE_1	d	l_1	r	r	s_1	—	DOH	

2 ank

ta	d'	l	—	LAH	t_1	d.r	m	r	d	—
f	d	d	—	LAH_1	s_1	d	d	t_1	d	—
f	s	f	—	FAH	f	m.f	s	f	m	—
r	m	f	—	FAH_1	s_1	l_1	s_1	s_1	d	—

VE

Key G.

SOH		f	m	r	—	DOH	t_1	l_1	s_1	m	r	—	RAY
SOH_1		$l_1.t_1$	d	t_1	—	ME_1	f_1	f_1	s_1	s_1	s_1	—	TE_1
ME		f	s	s	—	SOH_1	r	d	d	d	t_1	—	SOH
ME		r	d	s_1	—	DOH_1	r_1	f_1	m_1	d_1	s_1	—	SOH_1

m	f	s	—	RAY	m	s_1	l_1	t_1	d	—
d	$t_1.l_1$	s_1	—	SOH_1	s_1	s_1	f_1	f_1	m_1	—
s	f	m	—	TE_1	d	d	d	r	s_1	—
d	r	m	—	SOH_1	d_1	m_1	f_1	r_1	d_1	—

J R J

VI

Dr Crotch.

Key F.

ME	f	m	r	—	ME	d	r	d	t_1	l_1	—
DOH	d	d	t_1	—	TE_1	l_1	l_1	l_1	se_1	l_1	—
LAH	l	s	s	—	SE	l	f	m	~~f~~ r	d	—
LAH_1	f_1	d_1	s_1	—	ME_1	f_1	r_1	m_1	m_1	l_1	—

V | 1 | &

Key A.

DOH	d	t_1	d	—	LAH_1	s_1	d	d	t_1	d	—
SOH_1	s_1	s_1	s_1	—	FAH_1	m_1	fe_1	s_1	s_1	s_1	—
ME	m	r	m	—	DOH	d	d	r	r	m	—
DOH	d	s_1	d	—	FAH_1	d	l_1	s_1	s_1	d_1	—

V & IX

Alt. Chords

Key G.

omit

ME	m	m	r	—	RAY (b)	r.d	d	d	t_1	d	—
DOH	d	d	t_1	—	TA_1 (f)	l_1	l_1	s_1	s_1	s_1	—
SOH	s	s	s	—	FAH (d)	f	f.m	r	r	m	—
DOH	m	d	s_1	—	TA_1 (f)	f_1	f_1	s_1	s_1	d_1	—

f d

IV & IX

Key F.

ME	l	fe	s	—	RAY (b)	f	m	r	r	d	—
SOH_1	d	l_1	t_1	—	TA_1 (f)	$l_1.t_1$	d	d	t_1	d	—
ME	m	r	r	—	SOH (r)	f	s	l	s.f	m	—
DOH	l_1	r	s_1	—	SOH_1	r_1	m_1	f_1	s_1	d	—

IV & IX

Dr Crotch.

Key C.

DOH'	t	l	s	—	FAH	m	l	l	se	l	—		
ME	s	f	m	—	RAY	t_1	r	m	m	m	—		
DOH'	m'	d'	d'	—	LAH	se	l	t	t	d'	—		
LAH	m	f	d	—	RAY	m	f	m	m	l_1	—		

Key F.

ME	s	m	d	—	RAY	m	l	l	se	l	—	ME	
DOH	d	t_1	l_1	—	TE_1	d	d	t_1	t_1	d	—	DE	
SOH	s	s	m	—	SOH	s	l	t	m	m	—	LAH	
DOH	m_1	s_1	l_1	—	SOH_1	d	l_1	m	m_1	l_1	—	LAH — S	

l	s	f	—	RAY	s	f	m	r	d	—	
r	de	r	—	TE_1	d	d	d	t_1	d	—	
l	m	f	—	SOH	s	l	s	f	m	—	
f	m	r	—	SOH — f	m	f	s	s_1	d	—	

really f

Dr Crotch.

Key G.

ME	r	d	t_1	—	DOH	r	m	f	m	r	—	RAY
SOH_1	f_1	m_1	s_1	—	SOH_1	t_1	d	r	d	t_1	—	TE_1
SOH	s	s	s	—	SOH	s	s	s	s	s	—	SOH
DOH	r	m	f	—	ME	r	d	t_1	d	s_1	—	SOH_1

m f	s	—	DOH	f	m	r	r	d	—
d r	s_1	—	DOH	r	d	d	t_1	d	—
s s	s	—	LAH	s	s	s	f	m	—
s f	m	—	LAH_1	t_1	d	s_1	s_1	d	—

IX

De

Dr Croft.

Croft Ex. 183

Key B♭.

DOH	r	r	m	—	ME	r	d	t_1	t_1	l_1	—
ME_1	s_1	l_1	se_1	—	LAH_1	se_1	l_1	l_1	se_1	l_1	—
DOH	t_1	l_1	t_1	—	ME	m	m	f	m.r	d	—
LAH_1	s_1	f_1	m_1	—	DOH	t_1	l_1	r_1	m_1	l_1	—

VIII

~~Tsefin~~

Lept.

Key D.

Croft Ex. 187

LAH	s	f	m	—	DOH'	t	l	l	se	l	—
ME	r	r	d	—	ME	r.m	m	m	m	m	—
DOH'	s	s	s	—	LAH	se	l	l.d'	r'	d'	—
LAH_1	t_1	t_1	d	—	LAH_1	t_1	d.r	m	m	l_1	—

VIII

Tsefin

Dr Cooke.

Key F.

ME	f	s.l	s	—	FAH	m	r.d	f	m	r	—	ME					
DOH	d	d	d	—	TE$_1$	s$_1$	l$_1$	r	d	t$_1$	—	TE$_1$					
SOH	f	m.f	s	—	SOH	m	m	s	s	s	—	SE					
DOH ,t$_1$	l$_1$	s$_1$.f$_1$	m$_1$	—	RAY	d	l$_1$	t$_1$	d	s$_1$	—	ME ,r					

m r	d	—	LAH	s	f.m	s.f	m.r	m	—		
l$_1$ se$_1$	l$_1$	—	DOH	d	d	r	d.t$_1$	d	—		
m m	m	—	FAH	s	l	l	s.f	m	—		
d t$_1$	l$_1$	—	FAH$_1$	m$_1$	l$_1$	r$_1$	s$_1$	d	—		

Sefm

Key F.

SOH	m	d	l	—	FAH	s	f.m	r ,r	d	—	
DOH	d	d	d	—	DOH	d	d	~~d.t$_1$~~ t$_1$	d	—	
ME	m	m	f	—	LAH	s	l	s ,f	m	—	
DOH	d	d	f$_1$	—	FAH$_1$	m$_1$	f$_1$	s$_1$	s$_1$	d	—

Fah Cad
t$_1$

Key A.

ME	r	d	t$_1$	—	LAH$_1$	f	m.f	m	r	d	—
SOH$_1$	s$_1$	m$_1$.f$_1$	s$_1$	—	FAH$_1$	f$_1$	s$_1$.l$_1$	s$_1$	,f$_1$	m$_1$	—
ME	t$_1$	d.r	m	—	DOH	t$_1$	d	d	t$_1$	d	—
DOH	s$_1$	l$_1$	m$_1$	—	FAH$_1$	r$_1$	d$_1$	s$_1$	s$_1$	d$_1$	—

Dr Cooke.

Key Bb.

SOH$_1$	l$_1$	t$_1$	d	—	DOH	l$_1$	f	m	r.d	t$_1$	—	RAY
SOH$_1$	f$_1$	f$_1$	m$_1$	—	SOH$_1$	f$_1$	l$_1$	s$_1$	f$_1$.m$_1$	r$_1$	—	RAY$_1$
DOH	d	t$_1$	l$_1$	—	DOH	d	r	d	r	r	—	TE$_1$
ME$_1$	f$_1$	r$_1$	l$_2$	—	ME$_1$	f$_1$	r$_1$	m$_1$	f$_1$	s$_1$	—	SOH$_1$

s$_1$	ta$_1$	l$_1$	—	DOH	r	m	f	m.r	m	—
m$_1$	m$_1$	f$_1$	—	SOH$_1$	s$_1$	s$_1$	l$_1$	s$_1$	s$_1$	—
d	d	d	—	DOH	t$_1$	d	l$_1$	t$_1$	d	—
m$_1$	d$_1$	f$_1$	—	ME$_1$	r$_1$	d$_1$	f$_1$	s$_1$	d$_1$	—

Key A.

TE$_1$	d	-.t$_1$	l$_1$	—	RAY	t$_1$	s$_1$	d	r	m	—	ME
SOH$_1$	s$_1$	m$_1$	f$_1$	—	LAH$_1$	r$_1$	m$_1$.f$_1$	s$_1$	f$_1$	m$_1$	—	SOH$_1$
RAY	d	d	d	—	FAH	r.d	t$_1$.l$_1$	s$_1$.l$_1$	t$_1$.s$_1$	d	—	DOH
SOH$_1$	m$_1$	d$_1$	f$_1$	—	RAY$_1$	s$_1$	f$_1$	m$_1$	r$_1$	d$_1$	—	DOH

Key E.

f	-m	r	—	^{r}SOH	l.t	d'	d'	t	d'	—
f$_1$.s$_1$	l$_1$.s$_1$	f$_1$	—	^{s}DOH	d.r	m.r	r	r	d	—
d	d	r	—	^{t}ME	f	s.l	s	-.f	m	—
l$_1$	f$_1$	ta$_1$	—	^{s}DOH	f	m.f	s	s$_1$	d	—

Dr Cooke.

Key C. | Key G. | Key C.

SE	l	t	d'	—	LAH	r's	d'f	t^m	lr	s^d	—					m TE
ME	m	r	d	—	DE	r^s₁	s₁	s₁	s₁	s₁	—					s₁ RAY
TE	l	se	l	—	LAH	l'r	fe^t₁	sd	lr	t^m	—					d SOH
ME	d	t₁	l₁	—	LAH	fe^t₁	r^s₁	m^l₁	fe^t₁	s^d	—					d SOH

d'	r'	m'	—	LAH	r'	d'.t	d'	t	l	—		
d	f	m	—	DOH	f	m	m	-.r	d	—		
s	t	d'	—	LAH	l	l	l	se	l	—		
m	r	d	—	FAH	r	l₁	m	m	l₁	—		

fe

Ebdon.

Key C.

DOH'	m	-.f	s	—	LAH -.t	d'	-.r'	m'	-.m'	r'	—					TE
SOH	m	-.r	d	—	DOH	d	-.f	m	s.l	r	—					RAY
ME' -.r'	d'	t.l	s	—	DOH'	s	-.t	d'	-.d'	t	—					RAY'
DOH' -.t	l	s.f	m	—	FAH	m	-.r	d	m.f	s	—					SOH

d'	r'	m'	—	ME	l	s.m'	m'.r'	d'.t	d'	—		
s	f	m	—	ME	f	s	s.f	m.r	m	—		
d'	t	d'	—	DOH'	d'	d'	l	s	s	—		
m	r	d	—	LAH	f	m	f	s	d	—		

Dr Chard.

Key A. unison. | Key E. | Key A. unison.

ME	-.r	d	m.f$_1$	s$_1$	—	^{r}SOH	l	t.d'	s.f	m.r	d	—	^{d}SOH$_1$
						^{s_1}DOH	d	r.m	m.r	d.t$_1$	d	—	
						^{t_1}ME	f	s	s	-.f	m	—	
						^{s_1}DOH	f.m	r.d	s	s$_1$	d	—	

s$_1$	f$_1$	m$_1$	—	SOH	f	m	m.r	d.t$_1$	d	—
				SOH$_1$	s$_1$	s$_1$	s$_1$	-.f$_1$	m$_1$	—
				DOH	t$_1$	d	d.t$_1$	m.r	d	—
				ME$_1$	r$_1$	d$_1$	s$_1$	s$_1$	d$_1$	—

Key E.

SOH	m	d	l	—	LAH	s	d.r	m	r	d	—
DOH	d	d	d	—	DOH	d	d	d	t$_1$	d	—
ME	s	s	l	—	LAH	d'	l	s	-.f	m	—
DOH	d	m	f	—	FAH	m	f	s	s$_1$	d	—

(7 cad

Dr C. Gibbons.

Key G.

ME	s	d	t$_1$	—	RAY (2)	f	m	r	r	d	—
SOH$_1$	s$_1$	fe$_1$	s$_1$	—	TA$_1$ (4)	l$_1$.t$_1$	d	d	t$_1$	d	—
DOH	d	d	r	—	SOH (4)	f	s	s	-.f	m	—
DOH	m$_1$	l$_1$	s$_1$	—	SOH$_1$	r$_1$	m$_1$.f$_1$	s$_1$	s$_1$	d	—

Dr Camidge.

Key A.

DOH	d	d	t_1	—	DOH	f	m	m	r	d	—						
SOH_1	s_1	fe_1	s_1	—	SOH_1	s_1	s_1	s_1	fi	m_1	—						
ME	m	r	r	—	DOH	t_1	d	d	t_1	d	—						
DOH -.t_1	l_1	l_1	s_1	—	ME_1	r_1	d_1	s_1	s_1	d_1	—						

Key G.

LAH_1	t_1	t_1	d	—	RAY	m	l	s	f	m	—	ME
LAH_1	l_1	se_1	l_1	—	TE_1	d	d	d	t_1	d	—	SOH_1
DOH	m	m	m	—	SOH	s	f	m	r	d	—	ME
LAH_1	m_1	m_1	l_1	—	SOH_1	d	fi	s_1	s_1	d_1	—	DOH

r	m	d	—	RAY	r	d	d	t_1	l_1	—
s_1	t_1	l_1	—	LAH_1	se_1	l_1	l_1	se_1	l_1	—
s	m	m	—	RAY	m	m	m	r	d	—
t_1	se_1	l_1	—	FAH_1	m_1	l_1	m_1	m_1	l_1	—

Dr Greene.

Key B♭.

ME	r	t_1	d	—	DOH	r	m	r	r	d	—
SOH_1	fi	m_1	m_1	—	FAH_1	fi	m_1.fi	s_1 -.fi		m_1	—
DOH	t_1	se_1	l_1	—	LAH_1	t_1	d	d	t_1	d	—
DOH_1	r_1	m_1	l_1	—	FAH_1	r_1	d_1	s_1	s_1	d_1	—

Dr Dupuis.

Key A.

DOH	t_1	d	l_1	—	FAH	m	r.d	t_1	d	r	—	RAY
SOH_1	f_1	s_1	f_1	—	FAH_1	s_1	$l_1.s_1$	s_1	s_1	s_1	—	SOH_1
ME	r	d	d	—	TE_1	d	r.m	f	m	t_1	—	TE_1
DOH_1	r_1	m_1	f_1	—	RAY_1	d_1	$f_1.m_1$	r_1	d_1	s_1	—	SOH_1

r	m	f	—	RAY	m	r	d	t_1	d	—
s_1	s_1	f_1	—	SOH_1	s_1	l_1	s_1	f_1	m_1	—
t_1	de	r	—	TE_1	d	f	m	r	d	—
f_1	m_1	r_1	—	SOH_1	d	f_1	s_1	s_1	d_1	—

VI

Walk. clad

Key G.

DOH -.r	m	l	s	—	ME	f -.m	r	d	d	t_1	DOH -.r
LAH_1 -.se_1	l_1	d	t_1	—	DOH	l_1	l_1	l_1	l_1	l_1	se_1	LAH_1 -.se_1
ME	m	m	r	—	SOH	f	f	f	m	m	—	ME
LAH_1 -.t_1	d	l_1	r	—	DOH	r	r	r	l_1	m_1	—	LAH_1 -.t_1

m	l	s	—	ME	f	m.r	d	t_1	l_1	—
l_1	d	t_1	—	DOH	l_1	d.t_1	l_1	se_1	l_1	—
m	m	r	—	SOH	f	f	m	m.r	d	—
d	l_1	r	—	DOH	r	r_1	m_1	m_1	l_1	—

VII

Dr Dupuis.

Key B♭.

SOH$_1$	d	t$_1$.l$_1$	t$_1$	—	SOH$_1$	d.r	m	m	r	d	—
SOH$_1$	s$_1$	fe$_1$	s$_1$	—	RAY$_1$	s$_1$	s$_1$	s$_1$	.f$_1$	m$_1$	—
ME	m	r	r	—	TE$_1$	d	d	d	t$_1$	d	—
DOH	l$_1$	r	s$_1$	—	SOH$_1$	m$_1$	d$_1$	s$_1$	s$_1$	d$_1$	—

IX

Key D.

DOH'	l	t	se	—	LAH	t	r'	d'	t	l	—
ME	d	f	m	—	ME	f	r	m	.r	d	—
LAH	d'	t	t	—	DOH'	t	l	l	se	l	—
LAH$_1$	f	r	m	—	DOH	r	f	m	m	l$_1$	—

VIII

Key D.

ME .r	d	l	s	—	~~LAH~~ ^{l}RAY .t	f	m	r	r	d	—	^{s}DOH'
DOH	d	d	d	—	^{m}LAH$_1$	s$_1$	s$_1$	s$_1$	s$_1$	s$_1$ m$_1$	—	^{l_1}ME
SOH	s	l.t	d'	—	^{l}RAY	t$_1$	d	d	t$_1$	d	—	^{d}SOH
DOH .r	m	f	m	—	^{d}FAH$_1$	r$_1$	d$_1$	s$_1$	s$_1$	d$_1$	—	^{l_1}ME

Key A.

Key D

t	d'	l	—	RAY'	s	d'	d'	t	d'	—
f	s	d	—	FAH	s	f.m	m	r	m	—
r'	m'	l	—	LAH .t	d'	l	s	s	s	—
r	d	f	—	RAY	m	.f	s	s$_1$	d	—

VII

Dr Dupuis.

Key Eb.

SOH	l.t	d'	t	—	SOH	l.t	d'	f	m	r	—	RAY
DOH	d	m	r	—	DOH	f	m	r	d	t_1	—	TE$_1$
ME	f	s	s	—	SOH	r	m.f	s	s	s	—	SOH
DOH	f	m.f	s	—	ME	r	d	t_1	d	s_1	—	SOH$_1$

s	f	m	—	TA (f)	l	s.f	m	r	d	—
r	t_1	d	—	DOH (s)	d	d	d	t_1	d	—
s	s	s	—	SOH (r)	l	l	s	-.f	m	—
t_1	s_1	d	—	ME (t)	f	f_1	s_1	s_1	d	—

VII

Freitsko

by Transition

Key A.

ME	f	m.r	m	—	LAH$_1$	r	d	t_1	t_1	l_1	—
LAH$_1$	l_1	s_1	s_1	—	ME$_1$	lah,se	l_1	l_1	se$_1$	l_1	—
DOH	d	t_1	d	—	DOH	r	m	m	-.r	d	—
LAH$_1$	r_1	s_1	d_1	—	DOH	t_1	l_1	m_1	m_1	l_1	—

Key F.

ME	f	f	m	—
DOH	d	d	d	—
SOH	f	l	s	—
DOH	l_1	f_1	d	—

Key C.

^{m}LAH	t	d'	d'	t	d'	—
^{d}FAH	f	s	s	-.f	m	—
^{s}DOH'	r'	m'	r'	r'	d'	—
^{d}FAH	r	d	s	s	d	—

XIX

Dr Elvey.

See Rimbault in Hymns &c.

Key B♭.

SOH$_1$	m	d	l$_1$	—	LAH$_1$	f	r	d	t$_1$	d	—
ME$_1$	s$_1$	s$_1$	f$_1$	—	ME$_1$	f$_1$	f$_1$	m$_1$	r$_1$	m$_1$	—
DOH	d	d	d	—	DE	r	l$_1$	s$_1$	s$_1$	s$_1$	—
DOH$_1$	d$_1$	m$_1$	f$_1$	—	LAH$_1$	r$_1$	f$_1$	s$_1$	s$_1$	d$_1$	—

IX

Key D.

DOH	m	f	s	—	SOH	l	d'	d'	t	d'	—
SOH$_1$	d	d	t$_1$	—	DOH	d	d	f	f	m	—
ME	s	l	r	—	SOH	f	s.l	ta.l	s.f	s	—
DOH	d	l$_1$	s$_1$	—	ME	f	m	r	r	d	—

R

IX

Key E♭.

DOH' –.t	l.s	f.m	r	—	SOH –.f	m l.t	d	d	t$_1$	d	—
ME	f.m	r.d	t$_1$	—	RAY	d f$_1$	s$_1$.l$_1$	l$_1$	s$_1$	s$_1$	—
SOH	l	l	t	—	SOH	s d	d	f	f	f	m
DOH	f	f	s	—	TE$_1$	d f$_1$	m$_1$.f$_1$	r$_1$	r$_1$	d$_1$	—

Key B♭ — Key E♭

s$_1$RAY –.m
m$_1$TE$_1$ –.d
mTE
dSOH

IX

f.s	l.t	d'	—	LAH	s	d'	m	r	d	—
r.m	f.r	d	—	DOH	d	d.r	d	t$_1$	d	—
l	l	s	—	FAH	m.f	s.l	s	f	f	m
f	f	m	—	FAH	d.r	m.f	s	s$_1$	d	—

R. Farrant.

Key F.

DOH	d	r	m	—	SOH	f	m	r	r	d	—
SOH,	l,	t,	d	—	DOH	d	d	d	t,	d	—
ME	m	s	s	—	SOH	l	s	s	s	m	—
DOH	l,	s,	d	—	ME,	fi	d	s,	s,	d	—

V
I

Key C.

LAH	l	d'	t	—	LAH	r'	d'	t	t	l	—
DOH	r	m	r	—	FAH	f	m	m	m	d	—
ME	f	s	s	—	DOH'	r'	m'.l	l	se	l	—
LAH,	r	d	s	—	FAH	r	l,	m	m	l,	—

Dr. Orlando Gibbons.

See Hayes p69.

Key E♭

SOH	m	d	f	—	RAY	m	d	f	m	m r	SOH
ME	d	d	r	—	TE,	d	d	t,	d	d t,	RAY
SOH	s	s	l	—	SOH	s	s	s	s	s —	TE,
DOH	d	m	r	—	SOH,	d	m	r	d	s, —	SOH,

m	d	f	—	RAY	m	f	m	r	d	—
d	d	l,	—	TE,	d	r	d	t,	d	—
s	s	l	—	SOH	s	l	s	-f	m	—
d	m	r	—	SOH,	d	fi	s,	s,	d	—

V

R♭

John Goss.

Key E.

ME	f	s	l	—	TE	d'	d	f	m	r	—	ME
DOH	d	m	r	—	RAY	d	l.s,	l,.t,	d	t,	—	TE,
SOH	l	d'	d'	—	SOH	s	f.s	f	s	s	—	SE
DOH	l	s	fe	—	FAH	m	f.m	r	d	s,	—	ME

m	f	s	—	LAH	l.s	f.m	m	r	d	—
d	d	d	—	DOH	d	d	d	t,	d	—
l	l	s	—	FAH	ta	l	s	-.f	m	—
l	f	m	—	FAH	m	f	s	s,	d	—

Key A.

DOH	m	r	f	—	ME	r	d	d	t,	d	—	m
SOH,	s,	s,	f,	—	SOH,	l,	s,	f,	f,	m,	—	
ME	d	r	d	—	TE,	l,.t,	d	r	r	s,	—	
DOH	d	t,	l,	—	SOH,	f,	m,	r,	r,	d,	—	

Key G.

Crup Ex 200

ME	f	f	m	—	DOH	t,	r	d	t,	l,	—
SOH,	se,	l,	t,	—	ME, -.l,	l,	l,	l,	se,	l,	—
ME	r	d	t,	—	DOH	f	r	m	-.r	d	—
DOH	t,	l,	se,	—	LAH,	r,	f,	m,	m,	l,	—

Laft

Se

John Goff.

Key E.

ME	s	f	m	—	RAY -d	t_1	d	f	m	r	—	SOH
SOH_1	s_1	$l_1.t_1$	d	—	LAH_1	s_1	s_1	t_1	d	t_1	—	TE_1
DOH'	t	l	s	—	FAH -m	r	s	s	s	s	—	SOH
DOH	d	d	d	—	FAH_1	f	m	r	d	s_1	—	ME

d'	t	l	—	RAY	s	m	r	r	d	—
d	d	f	m	RAY	s_1	d	d	t_1	d	—
m	m	f	s	LAH -t	d'	s	s	-f	m	—
l_1	l_1	r	m	FAH	m	d	s_1	s_1	d	—

Key F. Key C. Key F.

SOH	d	r.m	f	—	^{m}LAH	f'	m'	r'	r'	d'	—	^{s}RAY
SOH_1	s_1	$t_1.d$	r	—	^{s_1}DOH	r	m.f	s	-f	m	—	$^{m}TE_1$
ME	s	f.m	r	—	^{m}LAH	l.t	d'	d'	t	d'	—	$^{d'}$SOH
DOH	m	r.d	t_1	—	^{d}FAH	r	d	s_1	s_1	d	—	$^{d}SOH_1$

s	f.m	f	—	LAH	r	m.f	s	-f	m	—
t_1	de	r	—	RAY -d	t_1	d	d	t_1	d	—
s	l.s	f	—	FAH	f	m	r	s	s	—
m_1	l_1	r_1	—	FAH_1	s_1	d	s_1	s_1	d	—

John Goff.

Key A.

DOH	m	d	l_1	—	TE$_1$	d	r	m	fe	s	—	RAY
SOH$_1$	s_1	s_1	f_1	—	FAH$_1$	s_1	s_1	s_1	d	t_1	—	TE$_1$
ME	s	m	d	—	RAY	d	t_1	d	d	r	—	SOH
DOH	d_1	m_1	f_1	—	RAY$_1$	m_1	s_1	d	l_1	s_1	—	SOH$_1$

s	m	d	—	FAH	m	r	d	t_1	d	—
t_1	t_1	d	—	LAH$_1$ -.t_1	d	l_1	s_1	-.f_1	m_1	—
s	s	m	—	FAH	s	f	m	r	d	—
m_1	s_1	l_1	—	RAY$_1$	m_1	f_1	s_1	s_1	d_1	—

Key D.

ME -.f	s	d	f	—	ME	l	s	s	fe	s	—	SOH -.l
DOH	d	l_1	t_1	—	DOH	m	r	r	r	r	—	RAY
SOH	s	l	f	—	SOH	d'	t	l	l	t	—	TE -.d'
DOH -.r	m	f	r	—	DOH	l_1	$\underline{t_1.d}$	r	r	s_1	—	SOH

t	s	d'	—	ME	f	m	r	r	d	—
r	r	d	—	DOH	d	d	d	t_1	d	—
r'	t	d'	—	SOH	f	$\underline{s.l}$	r	$\underline{m.f}$	m	—
f	s	m	—	TA$_1$	l_1	$\underline{s_1.f_1}$	s_1	s_1	d	—

John Gofs.

Key D.

ME	s	fe	s	—	SOH	l	d'	d'	t	d'	—	TE
DOH	r	d	t_1	—	DOH	f	m	r	r	m	—	ME
SOH	s	l	t	—	SOH	f	s	s	s	s	—	SE
DOH	t_1	l_1	s_1	—	ME	r	d	s	s	d	—	ME

d'	r'	se	—	LAH	d'	t	m	se	l	—
m	r	m	—	DOH	m	r	d	t_1	d	—
l	l	t	—	LAH	s	f	m	m	l	—
l	f	m	—	FAH	d	r	m	m	l_1	—

Key A.

SOH_1	l_1	t_1	d	—	RAY	m	d.t	l_1	l_1	s_1	—	DOH
ME_1	f_1	f_1	m_1	—	SOH_1	s_1	s_1	s_1	fe_1	s_1	—	ME_1
DOH	d	r	d	—	TE_1	d	d.r	m	r.d	t_1	—	DOH
DOH_1	f_1	r_1	l_1	—	SOH_1	d	$m_1.r_1$	d_1	r_1	s_1	—	LAH_1

r	m	f	—	RAY	m	d	d	t_1	d	—
ta_1	ta_1	l_1	—	SOH_1	$m_1.f_1$	s_1	s_1	s_1	s_1	—
d	d	d	—	TE_1	d.r	m	r	m.f	m	—
s_1	d_1	f_1	—	SOH_1	d	$m_1.f_1$	s_1	s_1	d_1	—

Dr Philip Hayes.

Key E.

ME	s	f	m	—	LAH	r	m	r	r	d	—
DOH	d	t_1	d	—	DOH	t_1	d	~~d~~	t_1	d	—
SOH	s	s	s	—	FAH	f	m~~f~~	s	~~r~~f	m	—
DOH	m	r	d	—	FAH_1	s_1	d	s_1	s_1	d	—

Imp Cad.

Key F.

SOH	m	f	r	—	ME	d	r	d	t_1	d	—
DOH	d	r	t_1	—	DOH	l_1	l_1	s_1	s_1	s_1	—
ME	s	l	s	—	SOH	m	f	m	r	m	—
DOH	d	f_1	s_1	—	ME_1	l_1	f_1	s_1	s_1	d	—

L

V

Key Eb. See Gibbons p.64.

SOH	m	d	f	—	RAY	m	d	f	m	r	—	SOH
DOH	d	d	l_1	—	RAY	d	d	t_1	d	t_1	—	DOH
ME	s	s	f	—	SOH	s	s	s	s	s	—	SOH
DOH	d	m	r	—	TE_1	d	m	r	d	s_1	—	ME

m	d	f	—	RAY	m	f	m	r	d	—
d	d	l_1	—	RAY	d	d	d	t_1	d	—
s	s	f	—	SOH	s	l	s	~~r~~f	m	—
d	m	r	—	TE_1	d	f_1	s_1	s_1	d	—

Dr Philip Hayes.

Key C.

LAH	d'	t	l	—	LAH	r'	d'	t	t	l	—
ME	m	m.r	d	—	FAH	r	m	m	m	m	—
DOH'	l	se	l	—	RAY'	se	l	l	se	l	—
LAH	l	m	f	—	RAY	t_1	l_1	m	m	l_1	—

Key D.

DOH'	s	l	t	—	SOH	l.t	d'	m	r	d	—
ME	d	d	t_1	—	DOH	d	d	d	t_1	d	—
SOH	d'	l	s	—	SOH	f	s.l	s	f	m	—
DOH	m	f	s	—	ME	f	m.f	s	s_1	d	—

Key A.

SOH_1	d	r	m	—	SOH	s	f	m	r	d	—
ME_1	s_1	s_1	s_1	—	SOH_1	m_1	l_1	s_1	s_1	m_1	—
DOH	d	t_1	d	—	RAY	d	d	d	t_1	d	—
DOH_1	m_1	s_1	d	—	TE_1	d	f_1	s_1	s_1	d_1	—

Last

Just Cad

Early

Dr Wm Hayes.

Key E♭.

DOH'	s	l	m r	SOH	l.t	d'	m	r	d	—
ME	d	d	d t₁	DOH	d	d.r	d	t₁	d	—
SOH	s.la	l	s —	ME	f	s.l	s	~~l.~~f	m	—
DOH	m	f	s —	ME	f	m.f	s	s₁	d	—

Sod

Key G.

ME	m	r	d —	FAH	f	f	f	m	r	—	SOH
DOH	d	t₁	l₁ —	DOH	d	d	r	d	t₁	—	DOH
SOH	s	s.f	m —	FAH	f	f	s	s	s	—	ME
DOH	d	s₁	l₁ —	LAH₁	l₁	l₁	t₁	d	s₁	—	ME₁

s	f	m —	LAH	r	m.f	m	r	d	—
l₁	t₁	d —	DOH	t₁	d	d	t₁	d	—
m	r	d —	LAH	s	.l	s	.f	m	—
f₁	s₁	l₁ —	FAH₁	s₁	d	s₁	s₁	d₁	—

Rising points of rest.

4427

Key E.

SOH	l	s.f	m —	SOH	r	m.f	r	r	d	—
ME	f	r	d —	DOH	t₁	d	d	t₁	d	—
DOH'	d'	t	d' —	SOH	s	s	s	.f	m	—
DOH	f	s	l —	ME	s	d	s₁	s₁	d	—

L

(L

Dr. Wm. Hayes.

Key C.

DOH'	t	d'	l	—	RAY'	t	d'	d'	t	d'	—	R
ME	f	s	d	—	FAH	r	m	r	r	m	—	IV
SOH	f	m	l	—	LAH	s	s	s	s	s	—	
DOH	r	m	f	—	RAY	s	d	s	s	d	—	V IX

Key A.

ME	s	d	t_1	—	RAY	f	m	r	r	d	—	VII
SOH_1	s_1	fe_1	s_1	—	SOH_1	s_1	s_1	s_1	fe_1	m_1	—	
DOH	d	d	r	—	TE_1	r	d	d	t_1	d	—	
DOH	m_1	l_1	s_1	—	SOH_1	t_1	d	s_1	s_1	d_1	—	

E. J. Hopkins.

Key E♭.

ME	s	s	d'	—	DOH	r	m	s	f	m	—
DOH	m	r	d	—	DOH	d	d	d	t_1	d	—
SOH	s	f	m	—	SOH	f	s	l	s	s	—
DOH	d	s_1	l_1	—	ME	f	m	r	s_1	d	—

4to 2

Key F.

DOH	s	f	m	—	FAH	r	m	d	d	t_1	—	SOH
SOH_1	d	$l_1.t_1$	d	—	DOH	s_1	s_1	s_1	fe_1	s_1	—	TE_1
ME	m	f	s	—	FAH	f	m	m	d	r	—	SOH
DOH	m	r	d	—	LAH_1	t_1	d	l_1	l_1	s_1	—	ME

f	m	l	—	FAH	f	m	r	r	d	—
de	de	r	—	RAY	t_1	d	d	t_1	d	—
l	l	l	—	LAH	f	s	l	s.f	m	—
l	s	f	—	RAY	r_1	m_1	fi_1	s_1	d	—

Key B♭.

ME	l_1	$t_1.d$	t_1	—	DOH	f	m	r	r	d	—
SOH_1	fi_1	l_1	s_1	—	ME_1	fi_1	$s_1.l_1$	$r_1.m_1$	fi_1	m_1	—
DOH	d	f	r	—	DOH	d	d	d	t_1	d	—
DOH_1	fi_1	r_1	s_1	—	LAH_1	r_1	$m_1.fi_1$	s_1	s_1	d_1	—

E. J. Hopkins.

Key A.

ME	r	d	t_1	—	RAY	m	d	m	fe	s	—	SOH
SOH_1	s_1	s_1	s_1	—	SOH_1	s_1	s_1	d	d	t_1	—	DOH
ME	f	m	r	—	RAY	d	m	m	d	r	—	SOH
DOH	t_1	d	s_1	—	TE_1	d	t_1	d	l_1	s_1	—	ME

f	s	m	—	RAY	r	d	d	t_1	d	—
d	t_1	d	—	LAH_1	t_1	d	s_1	s_1	s_1	—
l	s	s	—	FAH	f	m	r	r	m	—
r	s_1	d	—	FAH_1	s_1	s_1	s_1	s_1	d_1	—

Key C.

SOH	l	s	f	—	SOH	m	s	l	d'	d' t	—	DOH'
ME	m	m	r	—	RAY	d	r	d	r	r	—	DOH
DOH'	l	l	l	—	SOH	s	s	s	fe	s	—	SOH
DOH	d	d	r	—	TE_1	d	t_1	l_1	l_1	s_1	—	ME

t	se	l	—	LAH	s	d'	d'	t	d'	—
r	r	d	—	FAH	f	m	m	r.f	m	—
se	t	l	—	LAH	r'	s	s	s	s	—
m	m	f	—	RAY	t_1	d	s_1	s_1	d	—

Jackson.

Key B♭.

DOH	t_1	d	r	—	ME	r	d	f	m	r	—	RAY
SOH_1	s_1	s_1	s_1	—	SOH_1	l_1	s_1	s_1	s_1	s_1	—	FAH_1
ME	r	d	t_1	—	DOH	r	m	t_1	d	t_1	—	LAH_1
DOH_1	r_1	m_1	s_1	—	DOH_1	f_1	m_1	r_1	d_1	s_1	—	RAY_1

d	t_1	l_1	—	TE_1	d	f	m	r	d	—
m_1	$m_1 r_1$	d_1	—	SOH_1	s_1	$l_1 s_1$	s_1	f_1	m_1	—
l_1	se_1	l_1	—	RAY	d	r	d	t_1	d	—
m_1	m_1	l_2	—	SOH_1	m_1	f_1	s_1	s_1	d_1	—

Key E.

SOH	d	t_1	d	—	RAY	m	l	s	fe	s	—	SOH
DOH	s_1	s_1	d	—	TE_1	d	d	r	-.d	t_1	—	DOH
ME	m	f	m	—	SOH	s	l	t	l	s	—	ME
DOH	d	s_1	l_1	—	SOH_1	d	l_1	r	r	s_1	—	DOH

d'	d'	t	—	LAH	s	r.m.f	m	r	d	—
d	m	r	—	DOH -.r	m	r	d	t_1	d	—
s	s	s	—	FAH	m	l	s	-.f	m	—
m	d	s_1	—	LAH_1 -.t_1	d	f_1	s_1	s_1	d	—

Kent.

Key F.

ME	s	f	m	—	^{r}SOH	l.t	d'	d'	t	d'	—	$^{d'}$SOH
DOH	d	t_1	d	—	^{t_1}ME	f	s.l	r	.f	m	—	^{m}TE$_1$
SOH	s	s	s	—	^{s}DOH'	d'	d'	s	s	s	—	^{s}RAY
DOH	m	r	d	—	^{s_1}DOH	f	m.f	s	s_1	d	—	^{d}SOH$_1$

Key C.

Key F.

r	m	f	—	RAY	m	s.f	m	r	d	—
s_1	ta_1	l_1	—	TE$_1$	d	d	d	t_1	d	—
s	d	d	—	SOH	s	l	s	s.f	m	—
t_1	d	f_1	—	SOH$_1$	d	f_1	s_1	s_1	d	—

omit

Key G.

SOH	t_1	d	r	—	SOH	f.m	r.d	d	t_1	d	—
DOH	s_1	s_1	t_1	—	DOH	d	l_1	s_1	s_1	s_1	—
ME	f	m	r	—	DOH	l.s	f.m	r	r	m	—
DOH	r	d	s_1	—	ME$_1$	f_1	f_1	s_1	s_1	d_1	—

Ant.

Langdon.

Key 7.

DOH	d	r	m	—	ME	r	d	f	m	r	—	RAY
SOH$_1$	l$_1$	t$_1$	d	—	DOH	l$_1$	s$_1$	t$_1$	d	t$_1$	—	TE$_1$
ME	m	s	s	—	SOH	f	s	s	s	s	—	SOH
DOH	l$_1$	s$_1$	d	—	DOH	f	m	r	d	s$_1$	—	SOH

r	m	f	—	LAH	s	d.r	m	r	d	—	
t$_1$	d	r	—	DOH	d	l$_1$	d	t$_1$	d	—	
s	s	f	—	FAH	s	m	s	s.f	m	—	
f	m	r	—	FAH	m	l$_1$	s$_1$	s$_1$	d	—	

V

Key B♭.

DOH	t$_1$	l$_1$	f	—	RAY	m	r.d	d	t$_1$	l$_1$	—	
LAH$_1$	se$_1$	l$_1$	l$_1$	—	SOH$_1$	s$_1$	f$_1$	m$_1$	r$_1$	d$_1$	—	
ME	r	m	r	—	TE$_1$	d	t$_1$.l$_1$	l$_1$	se$_1$	l$_1$	—	
LAH$_1$	t$_1$	d	r$_1$	—	SOH$_1$	d$_1$	r$_1$	m$_1$	m$_1$	l$_2$	—	

VIII

Key 7.

ME	m	fe	s	—	LAH	s	r.f	m	r	d	—	
DOH	d	r	t$_1$	—	DOH	d	r	d	t$_1$	d	—	
SOH	l	l	s	—	DOH	s	l	s	r.f	m	—	
DOH	l$_1$	r	s$_1$	—	FAH$_1$	m$_1$	f$_1$	s$_1$	s$_1$	d	—	

V

H. Lawes.

Key C.

SOH	m'	r'	d'	—	DOH'	-.t	l	s	f	f	m	—	SOH
ME	s	f	m	—	~~DOH~~		d	d	d	t_1	d	—	ME
DOH'	d'	t	d'	—	SOH		f	s	l	f	s	—	DOH'
DOH	d'	s	l	—	ME		f	m	r	r	d	—	DOH'

s	fe	s	—	LAH	f'	m'	r'	r'	d'	—
r	r	r	—	FAH	f.s	s	s	-.f	m	—
r'	d'	t	—	DOH'	t	d'	d'	t	d'	—
t	l	s	—	FAH	r	d	s	s	d	—

V, VI, IX

G. A. Macfarren.

Key A.

DOH	r	m	f	—	LAH$_1$	t_1	d	d	t_1	d	—
SOH$_1$	s_1	s_1	f_1	—	FAH$_1$	f_1	s_1	l_1	s_1.f_1	m_1	—
ME	r	d	d	—	DOH	f	m	r	r	d	—
DOH	t_1	d	l_1	—	FAH$_1$	r_1	m_1	f_1	s_1	d_1	—

Key G.

ME	t_1	d	s	—	RAY	f	m	r	t_1	d	—
SOH$_1$	s_1	m_1	s_1	—	SOH$_1$	l_1.t_1	d	l_1	s_1	s_1	—
ME	r	d	d	—	TE$_1$	r	d	r	r	m	—
DOH	s_1	l_1	m_1	—	SOH$_1$	r_1	l_1	f_1	s_1	d_1	—

Key C.

SOH	l	d'	m'	—	TE	d'	m.f	s	s	s	—
ME	f	f	s	—	SOH	s	d	r	r	m	—
DOH'	d'	d'	d'	—	RAY'	d'	d'	d'	t	d'	—
DOH	f	l	d'	—	SOH	m	l	s	s	d	—

Key C.

DOH'	t	se	l	—	ME	f	r	m	m	m	—
ME	m	m	d	—	ME	r	r	t_1	t_1	d	—
LAH	t	t	l	—	LAH	l	l	l	se	l	—
LAH	se	m	f	—	DOH	r	f	m	m	l_1	—

Dr E. G. Monk.

Key E.

SOH	d'	m	l	—	LAH	s	d	f	m.r	m	—		7J
DOH	d	d	d	—	TE,	d	d	d	t,	d	—		
ME	m	m	f	—	FAH	s	l	l	s	s	—		
DOH	l,	l,	fi	—	RAY	m	f	r	s,	d	—		

Key G.

DOH	m	f	s	—	RAY	t,	d	f	f	m	—	VI?
SOH,	d	l,	s,	—	SOH,	s,	s,	l,	t,	d	—	
ME	d	d	d	—	TE,	r	s	f	f	s	—	
DOH	l,	fi	m,	—	SOH,	fi	m,	r,	r,	d,	—	

Key G.

ME	f	l	s	—	DOH	r	f	m	r	t,	—		SOH
SOH,	d	d	s,	—	ME,	fi	fi	s,	l,	s,	—		TE,
DOH	d	d	d	—	DOH	d	t,	d	f	r	—		ME
DOH	l,	fi	m,	—	LAH,	r,	r,	m,	fi	s,	—		ME,

m	d	f	—	RAY	s	f	r	r	d	—
d	d	l,	—	TE,	d	d	d	t,	d	—
m	m	f	—	SOH	s	l	s	f	m	—
l,	l,	r,	—	SOH,	m,	fi	s,	s,	d	—

Dr. E. G. Monk.

Key A.

LAH$_1$	l$_1$	f	m	—	ME	m	r	t$_1$	t$_1$	d	—
ME$_1$	f$_1$	l$_1$	se$_1$	—	SOH$_1$	l$_1$	l$_1$	l$_1$	se$_1$	l$_1$	—
DOH	d	r	t$_1$	—	DOH	l$_1$	r	f	m	m	—
LAH$_1$	f$_1$	r$_1$	m$_1$	—	DOH$_1$	f$_1$	f$_1$	r$_1$	m$_1$	l$_1$	—

X

Key A.

DOH	r	r	t$_1$	—	ME	l$_1$	l$_1$	l$_1$	se$_1$	l$_1$	—
LAH$_1$	l$_1$	t$_1$.l$_1$	se$_1$	—	SOH$_1$	s$_1$	f$_1$	m$_1$	m$_1$	m$_1$	—
ME	f	f	m	—	ME	d	r	t$_1$	t$_1$	d	—
LAH$_1$	f$_1$	r$_1$	m$_1$	—	DOH$_1$	f$_1$	r$_1$	m$_1$	m$_1$	l$_1$	—

VIII

Key D.

DOH'	m	f	s	—	LAH	t	d'	d'	t	d'	—
ME	d	d	d	—	FAH	f	m	r	r	m	—
DOH'	d'	d'	d'	—	DOH'	r'	d'	l	s	s	—
DOH	l	l	m	—	FAH	r	l	f	s	d	—

VI

& IX

Key G.

ME	r	m	d	—	RAY	t$_1$	d	d	t$_1$	d	—
DOH	r	t$_1$	d	—	LAH$_1$	s$_1$	s$_1$	s$_1$	s$_1$	s$_1$	—
SOH	s	s	m	—	FAH	r	d	r	r	m	—
DOH	t$_1$	s$_1$	l$_1$	—	FAH$_1$	s$_1$	m$_1$	s$_1$	s$_1$	d$_1$	—

X

V

& IX

Lord Mornington.

Key D.

SOH	-.f	m	r	d	—	DOH'	-.t	l	s	f	m	r	—	FAH			
ME	-.r	d	t_1	d	—	DOH		d	d	r	d	d	t_1	DOH			
SOH		s	f	m	—	SOH		f	s	s	s	s	—	FAH	l		
DOH		d	s_1	l_1	—	ME		f	m	t_1	d	s_1	—	LAH_1			

s	l	r	—	FAH		m	r	d	t_1	d	—		
d	d	t_1	—	RAY		d	l_1	s_1	s_1	s_1	—		
s	f.l	s	—	SOH		s	f	m	r	m	—		
m_1	f_1	s_1	—	TE_1		d	f_1	s_1	s_1	d	—		

Key Eb.

SOH		s	f	m	—	^{s}DOH		r	m	m	r	d	—	^{f}DOH'			
ME		d	t_1	d	—	$^{m}LAH_1$		s_1	s_1	s_1	$s_1.f_1$	m_1	—	l_1ME			
SOH		s	s	s	—	^{s}DOH		t_1	d	d	t_1	d	—	^{d}SOH			
DOH		m	r	d	—	$^{d}FAH_1$		r_1	d_1	s_1	s_1	d_1	—	^{fi}DOH			

d'	t	l	—	SOH		f	m.f	m	r	d	—		
m	r	d	—	DOH		d	d	d	t_1	d	—		
s	s	m	—	TA		l	s.l	s	s.f	f	m		
d	s_1	l_1	—	ME		f	d	s_1	s_1	d	—		

Rev. Sir F. A. G. Ouseley.

Key G

ME	m	s	d	—	FAH	f	m	r	r	d	—
SOH$_1$	s$_1$	s$_1$	m$_1$	—	FAH$_1$	s$_1$	s$_1$	s$_1$	,f$_1$	m$_1$	—
DOH	d	r	m	—	DOH	r	d	d	t$_1$	d	—
DOH	d	t$_1$	l$_1$	—	LAH$_1$	t$_1$	d	s$_1$	s$_1$	d$_1$	—

L

Key C.

LAH	r'	r'	d'	—	TE	l.t	d'	t	se	l	—
ME	r	f	m	—	ME ,r	d.r	m	r	t$_1$	d	—
DOH'	l	l	l	—	SE	l	s	f	m	m	—
LAH	f	r	l$_1$	—	ME	f	d	r	m	l$_1$	—

Key D.

DOH'	l	s.f	m	—	ME	d'	m.f	s	s	s	—
ME	f	r	d	—	TE$_1$	d	d	d	t$_1$	d	—
DOH'	d'	s	s	—	SE	l	d	r	r	m	—
DOH	f	t$_1$	d	—	ME	l$_1$	l$_1$	s$_1$	s$_1$	d	—

Key E.

SOH	d'	l	f	—	RAY	s	m	r	r	d	—
ME	m	m	r	—	TE$_1$	d	d	l$_1$	t$_1$	d	—
DOH'	d'	d'	l	—	SOH	s	s	f	f	m	—
DOH	l$_1$	d	r	—	SOH ,f	m	d	f$_1$	s$_1$	d	—

R

Henry Purcell.

Key G.

ME	r	d	r	—	SOH	f	m	r	r	d	—
SOH$_1$	s$_1$	s$_1$.fe$_1$	s$_1$	—	SOH$_1$	l$_1$	s$_1$	s$_1$	s$_1$.f$_1$	m$_1$	—
DOH	r	l$_1$	t$_1$	—	DOH	d	d	d	t$_1$	d	—
DOH	t$_1$	l$_1$	s$_1$	—	ME$_1$	f$_1$	d$_1$	s$_1$	s$_1$	d$_1$	—

Key B♭.

DOH	t$_1$	l$_1$	se$_1$	—	ME	l$_1$	t$_1$	l$_1$	se$_1$	l$_1$	—
ME$_1$	m$_1$	m$_1$.r$_1$	m$_1$	—	SOH$_1$	d$_1$	f$_1$	m$_1$	m$_1$	m$_1$	—
DOH	m	l$_1$	t$_1$	—	TE$_1$	l$_1$	r	d	t$_1$	d	—
LAH$_1$	s$_1$	f$_1$	m$_1$	—	ME$_1$	f$_1$	r$_1$	m$_1$	m$_1$	l$_2$	—

Key C.

Crup Exc 155

SOH	se	l	se	—	TE	r'	d'.t	d'	t	l	—
ME	m	m	m	—	ME	r	f	m	-.r	d	—
DOH'	r'	d'	t	—	SE	l	l	l	se	l	—
DOH	t$_1$	l$_1$	m	—	ME	f	r	m	m	l$_1$	—

Key C.

Crup Exc 162

TE	l	t	d'	—	DOH'	t	r'	l	se	l	—
ME	m	r	d	—	ME	m	r	m	-.r	d	—
SE	l	-.se	l	—	LAH	t	l	d'	t	l	—
ME -.r	d	t$_1$	l$_1$	—	LAH	s	f	m	m	l$_1$	—

Henry Purcell.

Key G.

DOH	d	t_1	d	—	FAH	t_1	d	d	t_1	d	—
SOH_1	s_1	s_1	s_1	—	LAH_1	r_1	s_1	s_1	s_1	s_1	—
ME	f	r	m	—	DOH	s.f	m	r	r	m	—
DOH	r	s_1	d	—	FAH_1	s_1	d_1	s_1	s_1	d_1	—

Key Ab.

LAH_1 ME	l_1m	l_1m	l_1m	—	LAH_1	t_1	d	t_1	l_1	se_1	—
ME_1 TE_1	m_1t_1	m_1t_1	f_1d	—	FAH_1	f_1	f_1	f_1	f_1	m_1	—
DE SE	de se	de se	ds	—	DOH	r	m	r	d	t_1	—
LAH_1 ME	l_1m	l_1m	f_1d	—	FAH_1	r_1	r_1	r_1	r_1	m_1	—

TE_1	t_1	t_1	d	—	RAY	se_1	l_1	l_1	se_1	l_1	—
SE_1	se_1	se_1	s_1	—	RAY_1	m_1	m_1	m_1	m_1	m_1	—
ME	m	m	m	—	LAH_1	t_1	d	t_1	t_1	de	—
ME_1	m_1	m_1	d_1	—	FAH_1	m_1	l_1	m_1	m_1	l_1	—

FAH	t_1	d	d	t_1	d	—
FAH_1	s_1	s_1	s_1	s_1	s_1	—
DOH	r	m	r	r	m	—
LAH_1	s_1	d	s_1	s_1	d	—

Dr E. J. Rimbault.

Key F.

SOH	m	l	s	—	SOH	m	f	r	r	d	—
DOH	d	d	d	—	TE$_1$	d	d	d	t$_1$	d	—
ME	s	f	m	—	RAY	d	l	s	~f	m	—
DOH	d	f$_1$	d	—	SOH$_1$	l$_1$	f$_1$	s$_1$	s$_1$	d	—

Key F.

ME	f	r	s	—	SOH	d	d	d	t$_1$	d	—
DOH	d	t$_1$	d	—	TE$_1$	d	s$_1$	l$_1$	s$_1$	s$_1$	—
SOH	l	s.f	m	—	SOH	m	m	r	m.f	m	—
DOH	d	d	d	—	SOH$_1$	l$_1$	m$_1$	f$_1$	s$_1$	d	—

Key ~~G~~ E♭.

ME	l	s	m	—	ME	m	l	d'	t	l	—
DOH	d	r	d	—	TE$_1$	d	d.r	m	~r	d	—
LAH	f	r	s	—	SE	l	l	l	se	l	—
LAH$_1$	l$_1$	t$_1$	d	—	ME	l	f	m	m	l$_1$	—

Tallis.

Key F.

ME	m	r	m	—	ME	r	d	r	r	m	—
DOH	d	t_1	d	—	DOH	t_1	l_1	t_1	t_1	d	—
SOH	s	s	s	—	SOH	s	m	s	s	s	—
DOH	d	s_1	d	—	DOH	s_1	l_1	s_1	s_1	d	—

Key C.

DOH'	d'	s	l	—	LAH	t	d'	d'	t	d'	—
ME	m	m	f	—	FAH	f	m	r	r	m	—
DOH'	s	d'	d'	—	DOH'	f	s	s	s	s	—
DOH	d	d	f	—	FAH	r	d	s_1	s_1	d	—

Key C.

DOH'	r'	d'	t	—	TE	d'	t.l	l	se	l	—
ME	f	f	r	—	RAY	m	f	m	m	m	—
LAH	l	l	t	—	SOH	s	r'.d'	t	t	d'	—
LAH	r	r	s	—	SOH	d	r	m	m	l_1	—

Full pass

James Turle.

Key G.

DOH	d	d	l₁	—	RAY	f	m	r	d	t₁	—	SOH
ME₁	f₁	s₁	l₁	—	LAH₁	s₁	s₁	l₁	fe₁	s₁	—	SOH₁
DOH	d	d	d	—	FAH	r	m	f	r	r	—	ME
DOH₁	r₁	m₁	f₁	—	RAY	t₁	d	f₁	l₁	s₁	—	ME₁

s	s	m	—	LAH	t₁	d	f	r	m	—
l₁	t₁	d	—	LAH₁	s₁	s₁	l₁	s₁	s₁	—
m	r	d	—	DOH	r	d	d	t₁	d	—
f₁	s₁	l₁	—	FAH₁	f₁	m₁	r₁	s₁	d₁	—

Key F.

DOH	d	r	t₁	—	DOH	d	d	r	m	r	—	SOH
SOH₁	l₁	l₁	s₁	—	DOH	l₁	d	t₁	d	t₁	—	TE₁
ME	m	f	r	—	SOH	l	s	f	s	s	—	SOH
DOH₁	l₁	f₁	s₁	—	ME	f	m	r	d	s₁	—	ME

s	l	f	—	SOH	m	f	r	r	d	—
l₁	de	r	—	RAY	s₁	d	d	t₁	d	—
m	l	l	—	SOH	s	f	l	s.f	m	—
de	l₁	r	—	TE₁	d	l₁	f₁	s₁	d	—

Tom M

James Turle.

Key C.

SOH													
~~LAH~~	s	l	t	—	DOH'	m	l	s	-.f	m	—		
ME	s	fe	s	—	FAH	m	d	t.d	r	d	—		
DOH'	r'	d'	r'	—	DOH'	d'	l	t.l	t	d'	—		
DOH'	t	l	s	—	LAH	s	f	s	s_1	d	—		

Key E.

DOH	r	f	m	—	SOH	l	m	s	-.f	m	—	
DOH	d	d	d	—	DOH -.ta_1	l_1	d	d	t_1	d	—	
ME	f	l	s	—	DOH	d	d	r	s	s	—	
DOH	d	d	d	—	ME_1	fi	l_1	s_1	s_1	d	—	

Key D.

ME	s	s	d'	—	SOH	d'	d'	m'	r'.d'	t	—	LAH
DOH	d	t_1	d	—	DOH -r	m	f	s	f.m	r	—	RAY
SOH	m	f	s	—	SOH	s	d'	s	l	r'	—	LAH -.t
DOH	d	r	m	—	ME -r	d	l	m	f	s	—	FAH

l	t	d'	—	RAY'	s	d'	d'	t	d'	—
m	m / m.r	m / d	—	RAY	r	d	f	f	m	—
d'	se	l	—	LAH	t	s	l	s	s	—
m	m	l_1	—	FAH	f	m	r	s	d	—

John Weldon.

Key Bb.

DOH	m	d	t_1	—	TE$_1$	r	l_1 t_1	d	t_1	l_1	—
ME$_1$	m_1	l_1	se_1	—	SOH$_1$	f_1	d_1 r_1	m_1	m_1	m_1 / d_1	—
DOH	d	m	m	—	RAY	t_1	l_1	l_1	se_1	l_1	—
LAH$_1$	d	l_1	m_1	—	SOH$_1$	r_1	f_1	m_1	m_1	l_2	—

Dr. C. Whitfield.

Key D.

ME	-.f	s	l	r	—	SOH	-.f	^{m}l.t$_1$	d	r.m	f	m	—	^{d}SOH					
DOH	-.t$_1$	d	d	t$_1$	—	RAY		^{d}f$_1$	s$_1$	f$_1$	r$_1$	s$_1$	—	^{m_1}TE$_1$					
‡SOH	-.r'	d'	l	t	—	SOH		^{s}d	d	d	t$_1$	d	—	^{s}RAY'					
DOH	-.r	m	f	s	—	TE$_1$		^{d}f$_1$	m$_1$	r$_1$	s$_1$	d$_1$	—	^{d}SOH	-.f				

Key A. Key D.

s	d'	l	—	SOH		l.t	d'	d'	t	d'	—								
d.r	m	d	—	DOH		f	m	r	r	m	—								
d'	s	f	—	SOH		f	s	l	s	s	—								
m	d	f	—	ME		r	d	f	s	d	—								

Key B♭.

DOH	-.r	m	d	l$_1$	—	SOH$_1$	-.f$_1$	m$_1$	s$_1$	d	m	r	—	^{m}TE$_1$	-.l				
ME$_1$		s$_1$	s$_1$	f$_1$	—	DOH$_1$		d$_1$	m$_1$	s$_1$	s$_1$	s$_1$	—	^{s_1}RAY					
DOH		d	d	d	—	DOH		d	d	d	d	t$_1$	—	^{d}SOH	-.f				
DOH		d	m$_1$	f$_1$	—	ME$_1$	-.r$_1$	d$_1$	d$_1$	m$_1$	d$_1$	s$_1$	—	^{m_1}TE$_1$					

Key E♭.

se	t	d'	—	Key B♭ ^{l}RAY		s	d.r	m	r	d	—								
m	r	d	—	~~LAH~~ ^{r}SOH$_1$		s$_1$	l$_1$	s$_1$	-.f$_1$	m$_1$	—								
se	se	l	—	^{fe}TE$_1$		d	d	d	t$_1$	d	—								
m	m	l$_1$	—	^{r}SOH$_1$	-.f$_1$	m$_1$	f$_1$	s$_1$	s$_1$	d$_1$	—								

Dr Woodward.

Key Bb.

ME -.r	d	d	t_1	—	DOH	r	m	f	m	r	—	TE_1
SOH_1	s_1	fe_1	s_1	—	SOH_1	s_1	s_1	s_1	s_1	s_1	—	SOH_1
DOH -.r	m	d	r	—	DOH	t_1	d	r	d	t_1	—	RAY
DOH -.t_1	l_1	l_2	s_1	—	ME_1	r_1	d_1	t_2	d_1	s_1	—	SOH_1

m r	d	—	FAH	m	l_1.r	d	t_1	d	—
m_1 se_1	l_1	—	SOH_1	s_1	l_1	s_1	fi_1	m_1	—
t_1 m	m	—	RAY	d	f	m	r	d	—
se_1 m_1	l_1	—	TE_1	d	fi_1	s_1	s_1	d_1	—

Key D.

SOH	s	s	d'	—	ME	l	s	f	m	r	—	SOH -.f
ME	m	r	d	—	DOH	d	d	t_1	d	t_1	—	RAY
DOH'	d'	r'	m'	—	DOH'	d'	s	s	s	s	—	TE
DOH	d'	t	l	—	LAH -.s	f	m	r	d	s_1	—	SOH

m d'	t	—	DOH'	d	r	m	r	d	—
d r	r	—	DOH	d	d	d	t_1	d	—
d' l	s	—	SOH	l	l	s	-.f	m	—
l fe	s	—	ME	l	f	s	s_1	d	—

Full Pros

Dr. Woodward.

Key C.

SOH	l	t	d'	—	RAY'	m'	r'.d'	d'	t	d'	—
ME	f	f	m	—	SOH	s	f	m	r	m	—
DOH'	d'	r'	d'	—	TE	d'	l	s	s	s	—
DOH	f	r	l	—	SOH	d'	f	s	s	d	—

Dr Boyce.

Key F.

DOH	r	f	m	—
SOH$_1$	s$_1$	t$_1$	d	—
ME	r	s	s	—
DOH	t$_1$	s$_1$	d	—

Key C.

^{r}SOH	l.t	d'	d' t	d'	—
^{t_1}ME	f	s.l	s f	m	—
^{s}DOH'	d'.r'	m'	m' r'	d'	—
^{s_1}DOH	f	m.f	s s$_1$	d	—

Key F.

$^{d'}$SOH	^{s}r	f	m	—
^{s}RAY	^{d}s$_1$	s$_1$	s$_1$	—
^{m}TE	$^{d'}$s	t$_1$	d	—
$^{d'}$SOH	^{m}t$_1$	s$_1$	d	—

Key B♭

Key F.

^{m}LAH → s	f	m	r r	d	—
^{s_1}DOH → t$_1$	l$_1$	s$_1$.d	d t$_1$	d	—
^{d}FAH → r	d.r	m.f	s → f	m	—
^{d_1}FAH$_1$ → s$_1$	l$_1$.t$_1$	d	s$_1$ s$_1$	d	—

Key D.

DOH'	s	f	m	—
ME	d	r	m	—
SOH	s	l.t	d'	—
DOH	m	r	d	—

Key A.

^{m}LAH$_1$	s$_1$	d	d t$_1$	d	—
^{d}FAH$_1$	s$_1$	s$_1$	s$_1$ fi	m$_1$	—
^{s}DOH	d.r	m.f	m r	m	—
^{d}FAH$_1$	m$_1$	d$_1$	s$_1$ s$_1$	d$_1$	—

Key G.

^{d}SOH	l	t	d'	—
fi DOH	d	r	m	—
^{d}SOH	f	f	l	—
^{l_1}ME	f	r	l$_1$	—

LAH	s	f.m	m r	d	—
DOH	d	t$_1$.d	d t$_1$	d	—
LAH	d'	f.s	s → f	m	—
FAH	m	r.d	s$_1$ s$_1$	d	—

Chorales

from

Bach's Passions Music.

IIII

Key D.

Bach's Passions Musik, No. 31.

Da capo. Key A

mf

m.f | s l | s d' | d' t | d' d' | t l | r' d'.t | t — | l | l r
d | d d | d d.r | m.f s | s fe | s f.s | l l | l se | m | m l,
l | s f | m.f s.l | s r' | m' r.d' | r'.m' f' | f' m' | f' m'.r' | d' | d' f.m
In time of need re- | fus- est none But helpest even the low — est,
l | m f | d.r m.f | s s, | d l, | s, r.m | f.s l | r m | l, | l, r.d

Key D.

r r | m.r d | d t, | d s | l t | d' t | l — | t | m.f | s l
s.l, t, | t, l, | l, s, | s, l m | m.r r.d | d r | m bah.re | m m | m m.re
deep distress Thou still lost bless, In worth remembrest mer — cy; Who trusts in
r s.f | m m | r m.f | m f d' | d'.t t.l | l.se se.bal | m.l d'.bah se d' | t d'.l
t.l, s, | se, l,.s, | fe, s, | d, f d | bah, se, | l, t, | d l, | m l | s fe

cres.

s d' | d' t | d' d' | t l | r' d'.t | t t | l
m m | r m.f | m m | r.m bah.se | l l | l se | m
Thee shall ever be In perfect peace, from danger free.
t d'.t | l s | s s.l | t.de' r' | l.t d' | fe t | de'
m l.s | fe s | d m.fe | s fe | f m | re m | l,

III^n.

Key B♭.

Bach's Passions Musik, 38

d | d s | s f.m | r m | f.m r | d d | r m | f r | s l

s_1 | l_1 t_1.d | r d.t_1 | l_1 s_1 | d t_1 | s_1 l_1 | se_1 s_1 | f_1.s_1 l_1 | s_1 -.fe_1

The world ac- cu- ses false by, Lord, By all who see me I'm ab-

m | m.f s | s l.s | f s | d s.f | m f | f m | l_1 l_1.t_1 | d.r m.r

d.t_1 | l_1 m_1 | t_1 d | d ta_1 | l_1.f_1 s_1 | d_1 f_1 | t_1 de_1 | r_1.m_1 f_1 | m_1.r_1 d.r_1

s | m | m.f s | f m.r | d.r m.r | r m | d.r m | f m | r m | f m

t_1 t_1 | l_1 s_1 | r d | m_1 l_1 | s_1 s_1 | l_1.t_1 de | r d | d ta_1 | l_1 s_1

horrid; They lay their snares to take me; Lord, Bow thine ear. When danger's near, From

r r | d.r m.f | s s | l d | t_1 d.t_1 | l_1 s_1 | l_1 l.s | f s | d d

s_1 se_1 | l_1 ta_1 | t_1 d.t_1 | l_1.s_1 fe_1 | s_1 d_1 | f_1 m_1 | r_1 l_1 | ta_1.l_1 s_1 | f_1 d_1

♯

| r d | s -.f | m f.m | r — | d

| s_1.f_1 m_1.f_1 | s_1.l_1 t_1 | — l_1 | l_1 s_1.f_1 | m

low ly ill pro- tect me.

| t_1 d | r — | — d | d t_1 | s_1

| s_1 l_1 | t_1.l_1 s_1 | se_1 l_1.s_1 | f_1 s_1 | d_1

IX

~~Bach~~ Bach's Passions Musik, 16.

Key Ab.

m	d	r	|m.f	s	f	—	|m	m.f	s	s	|r	m	d	—	|t₁	s₁							
d	l₁	t₁	|d.r	m	m	r	|d	d	d.t₁	d.l₁	|t₁.l₁	s₁	s₁	fe₁	|s₁	r₁							
My	sin	it	was	which	bound		Thee,	With	an-	guish	did	sur-	round		Thee,	And							
s	f	f	|s.f	m.r	d	s	|s	l	s	s	|s	t₁	d.t₁	d	|r	t₁.l₁							
d	f.m	r	|d	—.t₁	l₁	t₁	|d	l₁	m₁.r₁	m₁.fi	|s₁.fi	m₁	l₁	—	|s₁	fi							

d	r	|m	m	r	—	|—	m	d	r	|m.f	s	f	—	|m	m.f							
s₁	f₁	|m₁.fi	s₁	s₁	—	|—	t₁	l₁	s₁	|s₁	l₁	l₁.s₁	l₁.t₁	|de	d								
mild'd	Thee	to	the	tree;				must	in	hell	have	groan	—	—	ed,	And							
s₁	l₁.t₁	|d	d	t₁	—	|—	m	m.f	m.r	|d.r	m	r.m	f.s	|l	l								
m₁	r₁	|d₁.r₁	m₁.fe₁	s₁	—	|—	se₁	l₁	t₁	|d	de	r	r₁	|l₁	l₁								

s	s	|r	m	d	—	|t₁	s₁	d	r	|m	f	m	r	|d									
r	d.t₁	|l₁	t₁	t₁	l₁	|se₁	s₁	s₁.l₁	s₁.fi	|m₁.s₁	l₁.t₁	d	t₁	|s₁									
my	sad	fate	be-	moan	—	ed,	But	Je-	sus,	Thou	hast	died	for	me!									
s.f	m	|fe	t₁	m	—	|m	m	m.f	m.r	|d	d	l	r.m₁.fi	|m									
t₁	d	|d.t₁	l₁.se₁	l₁.t₁	d.r	|m	m₁	l₁	t₁	|d.t₁	l₁.s₁	fi	s₁	|d₁									

XIII

Key F.

Bach's Passions Musik, 46.

m	d	r	m.f	s	f	—	m̂	m.f	s	s	r	m.r	d	—	t̂₁	s₁			
d	l₁	t₁	d.r	m	m	r	d	d	d.t₁	d.r	t₁.l₁	s₁	s₁	fe₁	s₁	t₁			
O	Lord,	who	dares to		smite		Thee,	Thus	false-	ly	to	in-	diet		Thee,	Mock			
s	l	s.f	m	r	d	s	s	s	s	s	s	s.fe	m.r	d	r	f			
d	f	m.r	d	t₁	l₁	t₁	d	d.r	m	m₁.f₁	s₁	m₁	l₁	—	s₁	s₁			

d	r	m.fs	f.m	r	—	m̂	—	m	d	r	m.f	s	f	—	m̂	m.f	s	s	
l₁	s₁	s₁	l₁	t₁	—	—	t₁		l₁	s₁	s₁	l₁	l₁	r	de	d	d	d	
m	a-	buse	Thee	so?				Thou	never		need'st	con-	fes	—	sion,	For	Thou	know'st	
r	d	d		s	—	—	m		m	r	d.r	m	r.m	f.s	l	l	s.f	s.l	
l₁	t₁	d	f₁	s₁	—	—	se₁		l₁	t₁	d	de	r	r₁	l₁	l	m.r	m.f	

r	m.r	d	—	t̂₁	s₁	d	r	m	r.m.f	m	r	d̂							
t₁.l₁	s₁																		
no		s₁	fe₁	s₁	r₁	s₁	f₁	m₁.s₁	d	d	t₁	s₁							
t	d'	gres-	—	sion,	As	we		all	our	chil-	dren	know							
		d.m	r.d	r	t₁	d.s	l.t	d'.s	f.d	s	—	f	m						
s	d.t₁	l₁.s₁	l₁	s₁	f₁	m₁	r₁	d₁	l₁	s₁.f₁	s₁	d₁							

VIII

Key A.

Bach's Passions Musik, 49.

Da Capo.

m f | s s | f m | r r̂ | m f | s f.m | r d | d ☉
Lamb of God, I fall be- fore Thee, Humbly trusting in Thy cross;

d.t₁ l₁ | r.d t₁ | l₁ s₁.l₁ | t₁ t₁ | d.t₁ d | d.t₁ d | d.l₁ t₁ | s₁ —

l.s f.m | r m.r | d.r m.f | s s | s d.r | m.f s | l s.f | m —
That a- lone be all my glo- ry, All things else I count but loss.

l₁ r.d | t₁.l₁ s₁ | l₁.t₁ d | s₁ s₁ | d l₁ | m₁ r₁.d₁ | f₁ s₁ | d₁ —

Key D.

r l t | d'.t d'.r' | t t | l ☉ | d' r' | m' r'.m'.f | m' r'.d' | d' ☉
t bah Je- sus, all my con- so- la- tions Flow from Thee, Thou sov'- reign good,
s r' r' | m' r'.d' | f' m'.r' | d' d' | m' r' | d'.t d' | d.l t | s —
s r d.t₁ | l₁ f | r m | l₁ ☉₁ | l t | d' f | s s₁ | d —

Key A.

t m f | s s | f m | r r̂ | m f | s d.r | m r.d | d ☉
r s₁ d | t₁ r.d | d.t₁ d | s₁.l₁ t₁ | d t₁.l₁ | s₁.t₁ d | d t₁ | s₁ —
Hope and love and faith and patience, All were purchas'd by his blood.
s d r.m | r m | f.s l | t s | s f | m.f s.l | s f.m | m —
s d t₁.l₁ | t₁ m | l₁ s₁.fe₁ | s₁ s₁ | d₁.t₂ d₁.r₁ | m₁.r₁ m₁.f₁ | s₁ s₁ | d₁ —

VIII

Key D. Bach's Passions Musik, 3.

l	l	l	se.bah	m	l	t	d'	d'	r'	d'	t̂	t	d'	r'	m'.r'.t d'								
m	f	d.r	m	t,	m	m	m	m	m	—	m	m	m	s	s	l.s							
O	blessed	Je-	sus,		what	is	Thy	trans-	gres-	—	sion?	That	Thou	must	suf-	fer.							
d'	r'	l	t.l	se	l	se	l.t	d'	t	l	se	se	l	t	d'.t	l.t							
l	r.m	f	m	m.r	d	m	l,	l	se	l	m	m	l	s	d	f.s							
f'	f'	m'.r'	m'	r'	—	d̂'	d'	t	l	s	m.f	s	s	l	s								
f	s	s	d'.t	l	s.f	m	m	r	d	r	d.r	m	m	f	m								
all	this	vile	pu-	pres-	—	sion?	What	is	Thy	guilt?	In-	to	what	err-	—								
d'	r'	r'	d'	d'	t	s	l.s	f	f.m	r.s	s	d'	d'	d'	ta								
l	t	d'.t	l.s	f	s	d	l,	r.m	f	t,	d	d'.ta	l.s	f.m	r.de								
f	—	m̂	m'	r'	d'	t	t	l	—	d̂													
m.de	r	r	d	f	m	m	.r	de	—	—													
ing		way	Did	Thy	blest	foot	steps	stray?															
l	.se,	l	t	l	l.se	l	l	se	m	—	—												
r	—	se,	l,	t,	d.r	m	m		l,	—	—												

CM

Key D.

Bach's Passions Musik, 55

l	l	l	| se	m	l	t	| d'	d'	r'	d'	| t̂	t	d'	r'	| m'.r'	d'
s	f	fe	| m	t_1	l_1	m	| m	l	t	l	| se	m	m	s	| s	l.s
My-	sterious	act	of	God's	Al-	mighty			mer-	cy!	Con-		demned to death			be-	
m'	r'	d'	| t	se	d'	r'	| d'.r'	m'	f'	m'	| m'	se	l	t	| d'.t	l
de	r	re	| m	m	bah	se	| l	l	se	l	| m	m	l	s	| d	f.m

f'	f'	| m'.r'	m'	r'	—	| d̂'	d'	t	l	| s.f	m.f	s	s	| l	s
f.s	l	| l	l	r.m	f	| m	l	r	d	| r	d.r	m	m	| f	m
hold	the	Lord	of	glo-	ry.	To		follw	St	sin-	ful	man	God	par-	don
t	r'	| d'.t	d'	d'	t	| s	m	fe.s	l	| r	s	d'	d'	| d'.r'	m'
r.m	f.s	| l	s.fe	s	—	| d	d	r.m	f	| t_1	d	d'.ta	l.s	| f.m	r.de

f	—	| m̂	m'	r'	d'	| t	—	l	—	| d̂	
m.de	r	| de	l	l.se	l.t	| l.bah se		m	—	| —	
of	—	fers,	while	Je-	sus	suf-	—	fers.			
l	—	| l	d'	t	m	| m'	r'	de'	—	| —	
r	—	| l_1	l_1	t_1	d.r	| m	—	l_1	—	| —	

Bach's Passions Musik, 53.

Da Capo.

Key D.

m	l	s	l	f	m	r	—	l	m	t	d'	d'	l	t.l	t	l	—	l	—
Com-	mit	Thy	ways	to		Je	—	sus,		Thy	burdens	&		Thy		cares;			
d	d	d	l	d.r	r.d	d	t₁	l	d	r	d.r	m	l	m	-.r	d	—	l	—
s	f	s	l	l.s	s	l	s	l	s	se	l	l	l	l	se	l	—	l	—
He	from	them		all	re-	lea	—	ses,		He	all	thy		sor-	rows	shares.			
d	f	m	l	l₁.t₁	d	f₁	s₁	l	d'	t₁	l₁.t₁	d.r	l	m	m₁	l₁	—	l	—

Key A.

d'	t.l	s	l	t	d'	—	l	d'	s	l	s	l	f	f	m	—	l	d'	
m	r	m.r	l	d	f	f	m.r	l	m	m	f	m	l	m	r	de	—	l	—
Who	gives	the	winds	their		cour	—	ses,		And	bounds	the		ocean's		shore,			
l.s	f.l	d'.t	l	l.s	f.s	l	s.f	l	s	d'	d'	ta	l	l		l	—	l	—
l₁	r	m	l	f.m	r	d	—	l	d	d	f.m	r.de	l	r.m	f.s	l	—	l	—

Key D.

m.f																			
s₁	s₁	l₁.t₁	d	d	t₁	l	d	f₁d.t₁	l₁.t₁	d	l	d.l₁	t₁	d	—	l	—		
suf-	fer	not	temp-	ta	—	tion		To	rise	be-	yond	Thy		pow'r.					
d	r	l	d.r	m.d	l	s	l	s	d s	f	s	l	s	s	s	—	l	—	
d	t₁	l	l₁	s₁	fe₁	s₁	l	d₁	f₁d	r	m.f	l	s	s₁	d	—	l	—	

IX

Key E. Bach's Passions Musik, 21. Da Capo.

m	l	s	l	f	m	r	—	l	m	t	d'	d'	l	t.l	t	l	—	l	—	d'
O	Lord,	Thy	loves	un-		bound	—	ed,	so		full,	so	sweet,		so	free;				
d	d	d	l	d.r	r.d	d	t,	l	d	r	d.r	m	l	m	m.r	d	—	l	—	l.s
																				For
♯s	f	s	l	l.s	s	l	s	l	s	se	m	l	l	l	se	l	—	l	—	m'
My	thoughts	are	all		con-	found	—	ed		When-	ever	I	think		on	thee.				
d	f	m	l	l.t,	d	f,	s,	l	d	t,	l.t,	d.r	l	m	m,	l,	—	l	—	l

Key B.

t	s	l	t	d'	—	l	d'	s	l	s	f	f	m	—	l	—	d'	f		
f	m.r	l	d	f	f	m.r	l	m	m	f	m	l	m	r	de	—	l	—	s,	m
me	Thou	canst	from		hea	—	ven,	For		me	to	bleed	and		die;				That,	
r.d'	t	l	l.s	f.s	l	s.f	l	s	d'	d'	d'.t	l	l		l	—	l	—	s,	r
r	m	l	f.m	r	d	—	l	d	d	f	d	l	r.m	f.s	l	—	l	—	s,	t,

Key E.

m	s	l	f	m	r	—	l	m	m	f	m	l	r	s	m	—	l	—		
s,	s,	l	l,	s,	l,	s,	l	s,	fi d	d	t, d	l	d	t,	d	—	l	—		
purchas'd				for—	giv	—	en,		I	might	as	cend		on	high.					
d	d.t,	l	d.r	m.d	l.r	t,	l	d	s	f	s	l	l	r.s	s	—	l	—		
d	m,	l	l.t,	d	f,	s,	l	d,	fi d.t,	l,	s,	l	fi	s,	d	—	l	—		

IX

Bach's Passions Musik, 63.

Da Capo.

Key F.

m | l s | f m | r — | m t | d' d' | t.l t | l — | d
o | Thou whose head was | wound — ed, And | pierced with prickly | thorn;
d | d.r m | l.t d | d t | d m | m m | m m.r | d — | —
l | l.t d' | r' s | l s | s t | t l | l se | m — | —
Who | wast with grief sur- | round — ed, Thy | soul with anguish | torn.
l.s | f m | r d | f s | d sl | l.t d.r | m m | l — | —

Key C.

d' | t.l s | l t | d' — | d' s | l s | f.m f | m — | d' f'
m | r r.d | d f | f m.r | m m | m.r m | r.dl r | dl — | r s
Whom | once in light en- | thron — — ed, The | angels did a- | dore; | But
l.s | f s | s f.s | l s.f | s d'ta | l l | l l | l — | l r'
l, | r m | f.m r | d — | d d | f dl | r r | l, — | fl t,

Key F.

m'.f' s' | f' m' | r' — | m' lm | f m | r s | m — | d
s d' | d' d' | d' t | d' fd.t, | l,.t, d | d t, | d — | —
now, with shame art | crown — ed, I'll | praise Thee ev — er — | more.
d'.r' m' | f' s' | l' s' | s' d's | f s | s.f,m r.s | s — | —
d d' | l s | f s | d fd | r m.f | s s, | d — | —

IX

Key C.

Bach's Passions Musik 72.

m	l	s	l	f	m	r	—	l	m	t	d'	t.d'r'	l	d'	t.l	l	—	l	d'
If	I	should	ever	for-		sake		Thee,	For-		sake	me	not,		O	Lord;			
d	d.r	m	l	l.t	d	d	t	l	d	m	m	f	l	m	r.d	d	—	l	m
																			When
l	l.t	d'	l	r'	s	l	s	l	s	t	l	l	l	l	se	m	—	l	l.s
When	sor-	rows		over-		take		me,	Sus-		tain	me	by	Thy		Word.			
l.s	f	m	l	r	d	fe,	s,	l	d	se,	l,	r	l	m	m,	l,	—	l	l

Key G.

t.l	s	l	l	t	d'	—	l	d'	s	l	s	l	l.s	f	m	—	l	d'f
fe	m	l	f	f	s	f	l	m	m	m.r	de.r	l	m	m.r	r	de	l	—	l r
death	&	hell	as-		sail		me,	And		rend	my	heart	in		twain,				Then,
fe	t	l	d'	r'	d'.ta	-la	l	s	d'.ta	l	ta	l	l		l	—	l	—	r's
re	m	l	ma	r	m	f	l	d	d	f	m.r	l	de	r	l,	—	l	—	fe t,

Key C.

m.f	s	l	f	m	r	—	l	m	l m	f	m	l	r	s.f	m	—	l	
d	d	l	d.r	m.d	d	t,	l	d	f, d	r	d	l	r	m.r	r	d	l	t,
Sa-	viour,	do		not	fail		me,		For	thou	en-	dur-		edst	pain.			
s	s.l, t,	l	l	s	l	s	l	s	d s	s	s	l	s.l	ta	t	l	l	se
d.r	m	l	l.t,	d	fe,	s,	l	d,	f, d	t,	d	l	ta, l,	s,	fe,	l,	l	m

VIII

Key D. "Nun seid ihr wohl gerochen." Xmas Oratorio, p. 1444.

m	l	s	f	m	r	—	m̂	t	d'	d'	t.d'r'	t	l	—	d̂
d	d.r	m	l.t₁	d	d	t₁	d	se	l	l	l	se	m	—	—
s	l.t	d'	f	s	l.f	r.s	s	m'	m'	d'.m'	f.r'	m'.t	d'	—	—
d	f	m	l	s	f	s	d	m	l.m	f.d	r.t₁	m	l₁	—	—

Key A.

d'	t	s	l	t	d'	—	d̂'	s	l	s	f	f.m	m	—	r̂	d'f
l	s	s.fm	f	f.r	d	—.l	s	s.m	f	m	m.r	r	t₁	—	—	lr
r'	r'	d'	d'	r'.t	m'	—.l	m'	d'	d'	d'	l	l.se	se	—	—	r's
s.fe	s.f	m.d	f.m	r.s	l.s	l.f	d	m.d	f	d.l₁	r	r	m	—	—	fe₁.s₁

Key D.

𝄞																			
m	s	f	m	r	—	m̂	l₁m	f	m	r	s	m	—	r̂	
d	—.s₁	l₁	—.s₁	l₁.f₁	s₁	s₁	l₁m	l₁.r	d	d.t₁.l₁	t₁	d	—	—	
s	—.r	d	—.d	d.r	t₁	d	fd'	d'.t₁.l	s	s	s	s	—	—	
d	—.t₁	l₁	—.m₁	f₁.r₁	s₁	d₁	fid	r	m.f	s.f	s.s₁	d	—	—	

Bach's Xtmas Oratorio, 4.

"Wie soll ich Dich!" ~~Page 10~~

Key C.

m	l	s	f	m	r	—	m	t	d'	d'	t.d'r'	t	l	—	d'												
m.r	d.r	r.m	m.r	r.d	d	t,.l,	t,	m	m	l	l	se	m	—	l.s												
se	l	t	d'.r'	s	l.se	l	se	se	l.t	d'	f'	m'.r'	d'	—	m'												
m	f	s	l.t	d'	f	—	m	m	l.s	f.m	r.t,	m	l,	—	l												

Key G.

t.l	s	l	t	d'	—	d'	s	l	s	f.m	f	m	—	d'	f												
f	m.r	d	f	f	m.r	m	m	f	ta,.l,	l,.s,	l,.r	de	—	r	s,												
r'.d'	t	l.s	f.s	l	s.f	s	d'	d'.r'	m'	r'.de'	r'.se	l	—	l	r												
r	m	f.m	r	l,.t,	d	d	d	f.m	r.de	r	r	l,	—	fe	t,												

Key C.

m.f	s	f	m	r	—	m	m	f	m	r	s.f	m	—														
s,	d	d.t,	d	d	t,	d	d	d.r	d	s,	r	r	d	t,													
d.r	m	f.s	l	l	s	s	d'	d'.t	t.l	l	s.l	t	l	se													
d	—	t,	l,	—	s,	f,.r,	s,	d,	d.t,	l,.t,	d	d.t,	t,.l,	se,	l,	m											

VIII

Graun. (From Marx, p. 531.)

Key Eb.

m	l	s	f	m	r	—	m̂	t	d'	d'	t	t	î	m	l	s
d	d	t_1	d.r	d	d	t_1	d	m	m	f	f	m	d	d	d	m
s	f	r	l.s	s	s	—	s	m	l	l	l	se	l	s	f	l
d	f_1	s_1	$l_1.t_1$	d	s_1	—	d	se_1	l_1	f	r	m	l_1	d	f	de

f	m	m	r	m̂	t	d'	d'	t	t	î	d'	t	s	l	t	
r	d	d	$t_1.l_1$	t_1	m	m	f	fe	m	m	m	m	m	d	f	
l	l	l	—	se	se	l	l	l	se	d'	l	s	d'	l	r'	se
r	$l_1.s_1$	f_1	—	m_1	m	l	f	re	m	l_1	l_1	m	m	f	r	r

d'	—	ŝ	s	l	s	f	f	m̂	d'	t	r'	d'	t	l	—	t_1
f	m.r	m	m	m	m	m	r	de	m	m	r	m	r	r	—	
s	—	d'	r'	de'	l	l	l	l	l	s	s	s	s	s	fe	
d	—	d	ta_1	l_1	de	r	r	l_1	l	m	t_1	d	s	r	—	f

t̂	m	f	m	r	s	m̂	m	m	m	m	r	m	—	ṡ		
r	d	r	d	d	t_1	d	d	r	d	d	t_1	d	$t_1.l_1$	t_1		
s	s	s	s	s	s	s	l	t	l	l	t	l	sebah	se		
s_1	d	t_1	d	s_1	s_1	d	l_1	se_1	l_1	f_1	f_1	m_1	—	—		

VIII

Key G. Bach's Xmas Oratorio, II.

d	d	r	m.fe	s	s	fe	$\hat{s}$	m	f	m	r	m	r	—	$\hat{d}$	r			
s_1	l_1	t_1	$s_1.l_1$	t_1	$l_1.t_1$	d	t_1	t_1	l_1	$s_1.l_1$	t_1	d	d	t_1	s_1	$t_1.d$	f		
m	m.f	—	s	m.r	r	r	r	r	m.r	d.r	m.f	s	s	s	—	f	m	s.l	r
d.t_1	l_1	s_1	d	$t_1.d$	r	r_1	s_1	se_1	$l_1.t_1$	d.f	f.m	r.d	s	s_1	d	s_1			l

r	m	f	f	m.r	m	$\hat{r}$	m	m	m	f.s	l	l	se	$\hat{l}$	t				
r	—	de	r.de	r	r	de	l_1	$l_1.se_1$	l_1	l_1	$l_1.t_1$	d.t_1	$t_1.d$	r	d	r			e
t.l	s	l	t	m	l.s	f	d.r	m.f	s.l	f	fe	m	m	m	s				
s.f	m	r	se	l_1	l_1	r_1	$l_1.t_1$	d	de	r	re	m	m_1	l_1	s.f				

d'	m	f	m	r	—	$\hat{r}$	s	l	s	f	m.f	r	—	$\hat{d}$					
d.r	m	m.r	r.d	d	—	t_1	d.t_1	l_1	t_1	d.r	s_1	l_1	s_1	s_1					
s	d'	d.r	m	l.s	l.fe	s	s	s.f	f.m	m.r	d	d.t_1	l_1	t_1	m				
m.r	d.t_1	$l_1.t_1$	d.l_1	$fe_1.m_1$	$fe_1.r_1$	s_1	m_1	f_1	s_1	$l_1.t_1$	d	f_1	s_1	d					

VIII

Xtmas Oratorio

Key G. Bach's ~~Passions Musik~~, 52. Da Capo.

| | | |

Key D. Bach's ~~Passions Music~~ Xtmas Oratorio, 24.

s	s	s	l	s	d'	r'	d'	—	t.d'	r'	m'	r'.d'	t	l	ŝ	s							
r	m	m.r	d.f	r.t,	s.f,m	f.r	m	—	s	s	d'.t	l	l.s	-.fe	r	m.f							
t	t	d'.t	l.r'	t.r'	s.d'	-.t	s	—	m'	r'	d'	r'	r'.m'	-.r'.d'	t	s							
s.f	m.r	d	f	-.mr	m.d	s.s,	d	—	m.r	d.t,	l,.s	fe.r	s.m	d.r	s	d.r							

Key A. t.

~~f. Key D Key A. t.~~

d' f	m.f	s	r	d.t,	l,	ŝ,	s,	r	r	r	m	f.m	r	d.r	m								
s d.r	-.dt,	d	t,.l,	s,	-.fe,	r,	m,.fe,	s,	l,	s,	s,.ta,	l,.s,	fe,.se,	l,.t,	d								
m' l.s	s	s	s.r	m.s	r.d	t,	d.l,	t,	d	t,	d	d.t,	l,.r	m.f	s								
m l,.t,	d.r	m.f	s.fe	m.d	r	s,	d	t,.l,	s,.fe,	s,.l,	ta,.s,	l,.t,	d.t,	l,.s,	f,.m,								

f. Key D.

r' l	—	s	s	s	—	ŝ					
d s	f	—	m	—	r.d	r					
l m'	r'	—	d'	—	t.l	t					
fe, de.l,	r.d	t,.s,	d	s,	—	—					

Xmas Oratorio

Bach's ~~Passions~~ Musik, 29.

Key G.

d d | r d | r l.t d' | d' t | d' — | r' m' | d' — | t m.f s | r —
s, l, | s, s, | l m f | s — | s — | t.l t | l — | s d d | t, —
m f | t, d | s d' d'.r' | m' r' | m' — | s'.f' m' | m' — | m' l s | s —
d f, | f m | r l la | s — | d — | s se | l — | m l, m.f, | s, —

Key C.

| s s | f m.r | r — | d — | d d | r d s | l.t s d' | d' t | d' —
| t, d | d d | d t, | s, — | l, m.fe, | s,.f, m t, | d.r d.r | m r | d —
| r m | f s | l s.f | m — | f d | t, s | s.f s.l | s m' | m' —
| s, d.t, | l, s, | f, s, | d, — | f,.s, l, | s,.l, t f | m.r m.fe | s se | l —

Key G.

r' m' | d' — | t m.f s | r — | s s | f m.r | r — | d —
bah se | m — | s d t,.d | r — | d d.t, | d.r s,.l, | t,.d — t, | s, —
r'.d' t | l — | s d.r m.d | s — | m.f s | l.t d' | s.f,m f | m —
t m | l — | m l, s,.l, | t, — | d.r m | m.r m.f | s s, | d —

VIII

Bach's Xtmas Oratorio, 31.

Key A.

l,.t,	d	t,	l,	l,.t,	d	t,	l,	m	r	d	t,	t,	d	d	r	r
m,	l,	se,	l,	l,	l,	se,	m,	l,	l,.se,	l,	se,	se,	l,	l,	l,.t,.d	t,
d.r	m	m.r	d	r	m	m.r	d	d	r	m	m	m	m	f	f.s,.l	s.f
l,	l,.t,.d.r	m.m,	f,	f,	m,.r,	m,	l,	l,	t,	d.r	m	m,	l,.s,	f,.m,	f,.r,	s,

m	m	r	d	t,	—	l,	m	r	d.t,	t,	m	r	d	t,	t,
t,.l,	se,.l,	t,	-.l,	l,	se,	m,	l,	l,.se,	l,	se,	l,.s,	fe,.s,	l,.fe,	s,	t,.se,
m	r.d	f.m	m.f	f.r	t,.m	d	d	r.m	fe	m	m	l,	r	r	m
d,.d	t,.l,	l,.se,	l,.f,	r,.t,	m,	l,	l,.s,	f,.m,	re,	m,	d,	r,.m,	fe,.r,	s,	se,.m,

d	d	r	r	m	m	r	d.t,	t,	—	l,	
l,	d.l,	f,	r.t,	d.ta,	l,	l,.se,	l,	l,.se,.bel,	se,	m,	
m.d	f	f.r	s	s.m	l.s	f.m	fe	m.t,	m.r	d	
l,	l,.f,	ta,	t,.s,	d	de.l,	r	re.t,	m	m,	l,	

VIII

Bach's Xtmas Oratorio, 38.

Key F.

s	m	—	r	—	d	f	s	-.l,ta	l	—	—	s	—	—	l	f	
m	d	—	d	t,,	d	l,,	r	d	d	—	—	d	—	—	m	r	
d'	s	—	s	-.f	m	f	—	m.f,s	s	f.m	f	m	—	—	d'	l	
d.r	m	d	s,,	—	l,,	~~—~~	~~—~~	~~s,.l,t,~~	~~t,~~	~~l,.s,~~	~~l,~~	~~s,~~			l,,	r	
						r.d	ta,,	d	f,.s,,	l,,	f,,	d	—	—			

—	s	—	d	f	m	—	r	—	—	t	s	—	m	—	l	se	
—	r	d	d	d.r	r	d	t,,	—	—	r.d	r	r	r	d	d	r	
—	s.f	m	m	l.s	s	—	s	—	—	s	—	t	s	—	f	—	
d	t,,	d.t,,	l,.s,,	l,.t,,	d	d	s,,	—	—	s,.l,,	t,,	s,,	d.t,,	d	f	t,,	

l	-.t,d'	t	—	—	m	—	—	l	t	d'	r'	s	f	m	l	f	
m	f.m	r.d	r	-.t,,	d	—	—	d	r	m	r.d	r	t,,	s,,	f,,	d	
m	l.s	f	m.r	m	m	—	—	f	-.r	s	s	—	r	d	—	l	
d	l,,	l,,	se,.bah,	se,,	l,,	—	—	f.m	r	d	t,.l,,	t,,	s,,	d	f,,	—	

r	—	—	d	—	—
d	t,.l,,	t,,	s,,	—	—
r	s	f	m	—	—
s,.f,,	s,,	—	d,,	—	—

Bach's Xtmas Oratorio, 41.

Key A.

d	d	s	|	s	f.m	r	m	|	f.m	r	d	d	|	d	r	m	|	f	r
l,	s,.l,	t,.d	|	r	s,	fe,	s,	|	f,.d	t,	s,	—	|	l,	l,	s,.m,	|	t,.l,	s,.fe,
m.f	s	f.m	|	r	d	r	d.ta,	|	d	s.f	m	—	|	d	d	t,	|	r.d	r
l,	m	r.d	|	t,	d	-.ta,	l,.s,	|	l,.f,	s,	d,	—	|	f,	fe,.s,	-.se,	|	-.l,	t,.d

s	l	|	s	m	m.f	s	|	f	m.r	d.r	m	|	r	m	d	r.m	|	f	m
s,.l,.t,.d.l,	|	t,	d	d	de	|	r.d	t,.l,	s,.l,.t,.d.l,	|	t,	d.t,	l,	-.t,de	|	r	de
r.s	-.fe	|	s	s	l	l	|	l	s	s.f	m.fe	|	s	s	f.m	f.s	|	l	l.s
t,.s,	r	|	s,	d.t,	l,.s,	f,.m,	|	r,	s,.f,	m,.r,	d,	|	s,	d,	f,.s,	f,.m,	|	r,	l,

r	m	|	f	m	r	d	|	s	-.f	m	f.m	|	r	—	d	—	|	s	—	|	—		
r.d	ta,	|	l,	s,.d	-.t,	-.l,	|	t,.d	r	-.s,	d	|	d	t,	s,	—	|	—					
f	s	|	d	d	r	m.fe	|	s	—	-.m	d.m	|	l.f	r.s	m	—	|	—					
ta,.l,	s,	|	f,	d,	s,	—	|	-.l,	t,.s,	d.t,	l,.s,	|	f,.r,	s,	d,	—	|	—					

VII

Bach's Xtmas Oratorio 4b.

Key A.

Da Capo.

d	r	m.f	s	d	t_1	l_1	$\hat{s}_1$	l_1	t_1	d	r	m.f	r	d	$\hat{d}$
s_1	s_1	d	d.t_1	t_1.l_1	l_1.s_1	s_1.fe_1	r_1	f_1.m_1	r_1	s_1	s_1	s_1.l_1	s_1	s_1	—
m	r	d.r	m.f	s.r	r	r.d	t_1	r.m	f.s	d	s_1	d	t_1	m	—
d	t_1	l_1	m_1.r_1	m_1.fe_1	s_1	r_1	s_1	r_1	r_1.m_1.f_1	m.r	d.t_1	d.f_1	s_1	d_1	—

m	m	r	m	f	m.r	r.d	$\hat{r}$	l_1	t_1	d	r	m.f	r	d.t_1	$\hat{d}$
d	d	s_1.l_1	t_1	l_1	s_1.l_1	t_1.l_1	t_1	m_1.f_1	s_1	s_1.f_1.m_1	l_1	s_1	s_1	s_1.f_1	s_1
s	s.fe	s.f	m.r	d.r	m.fe	s	s	de.r	r	d	d	d.r	t.f	m.r	m
d.t_1	l_1	t_1.l_1	s_1	l_1.t_1	d	s_1	s_1	s_1.f_1	m_1.r_1	m_1.l_1	s_1.f_1	s_1	s_1	d_1	d_1

Bach's Xtmas Oratorio, 8.

Key D.

d'	t	l	t	s	l	t	d'	d'	d'	s	s	m.f	s	f	m	m	Key A.
s	s.fe	m	r	m.r	d	r	m	m.f	s.f	m	r	d	d	r	d	d.s	
m'	r'	d'	t	d'.t	l.s	f	s	s	d'	d'	t	ta.l	s	s	s	s.d	
d	s	fe	s.f	m	f.m	r	d	d.r	m	m.f	s	s.f	m.r	d.t	d	d.f	

Key D.

r	r	d.r	m	f.m	r	d	f.d'	t	l	s	l.s	f.m	r	d			
l,	s,	s,.t,	d	d	d.t,	s,	m.r	r.m	m.r	t,.d	l.t,	d	t,	s,			
d	t,	d.f	m.r	d.m	l.s	m	d'.l	l.s	s.f	s	f.m	d	s.f	m			
fe,	s,.f,	m.r,	d,	l.s,	f.s,	d,	l.r	s	d.f	f.m	f.s	l.f	s.s,	d			

No. 15. Key C.

d'	t	l	t.l	s	l	t	d'	d'	d'	s	s.f	m.f	s	f	m		
s	s.f	m	fe	m.r	d	r	m	m	m	m	r	d	d	d	d		
m'	r'	d'	t	d'.t	l.s	f	s	l	l.t	d'	t.l	s.l	ta	l	s		
d	s	l	re	m	f.m	r	d	l.t,	d.r	m.f	s.l	ta	m	f	d		

peculiar chord

m	l	l	s.l	t	d'.t	l	s	d'	t	l	s	l.s	f.m	r	d		
d	d	f.m	r.d	t,	l.m	f	m	l	l.s	f	m	r	d	t,	s,		
d'.ta	l.s	f	f	s.f	m.d	d'	d'	m'	m'.t	d'	t	l.t	d'.l	r.s	m		
l.s	f.m	r.d	t,.l,	s,	l,	t,	d	d.r	m	r	d	t,	l,.t,.d	s.s,	d		

IX

Bach's Xtmas Oratorio, 21.

Key G.

d' — —	t — —	l — —	t — —
m — —	r — —	m — r	r — —
s — —	s — —	s — fe	s — f
d — —	s — —	d — r	s₁ — —

l — —	t — —	d' — r	d' — —
d — f	m — r	m — —	m — —
m — r	s — —	s — —	s — —
f₁ — —	s₁ — —	d₁ — —	d — t₁

d' — —	s — —	s — f	m — f
m — —	m — —	r — —	d — —

s — —	s — f	m — f	s — —
m — —	r — —	d — —	r — l₁
t — d'	s — —	s — l	r — m
m — —	t₁ — —	d — l₁	t₁ — de

s — —	f — —		
l₁ — d	t₁		
f — l	se		
r — —			

Key D.

m	—	d̂	m	—	—	l	—	—	l	—	—
d	—	—	d	—	—	d	—	—	d	—	r
l	—	—	l	—	—	l	—	s	f	—	—
l_1	—	—	l_1	—	s_1	f	—	s_1	l_1	—	f_1

$^{s}d'$	—	r'	^{m}l	—	s
^{m}l	—	t	^{d}sf	—	—

Key G.

m'	—	—	f'	—	m'	r'	—	—	d'	—	d̂
s	—	l	l	—	s	l	—	s	s	—	—
d'	—	—	f	—	d'	d'	—	t	m'	—	—
m	—	l	r	—	m	f	—	s	d	—	—

t	—	—	l	—	—	s	—	—	l	—	s
f	—	m	m	—	r	r	—	d	d	—	—
l	—	s	s	—	f	f	—	m	f	—	m
r	—	m	d	—	r	t_1	—	d	f_1	—	s_1

f	—	m	d	—	—
d	—	—	f	—	s
f	—	s	l_1	—	s_1
l_1	—	s_1			

r	—	—	d	—	d̂
d	—	t_1	s_1	—	—
l	—	s	m	—	—
f_1	—	s_1	d_1	—	—

"JESU, KING OF GLORY."

KEY G. *Lah mode.* M. 54.

[A Chorale from Motett, No. V., by JOHANN SEBASTIAN BACH. Words by W. BARTHOLOMEW, Esq. Inserted by permission of Messrs. Ewer & Co.]

S.
1. *Je - su, King of Glo - ry, Thou whose brow was go - - ry,*
2. Hence! all earth - ly trea - sure, Thou art all my plea - sure,
3. SEE THE SHADES OF SAD - NESS FADE IN BEAMS OF GLAD - NESS;

A.

T.

B.

m :m | r :d | t, :— | l, :— | m :tu | s :m | l :— | ne :—
d :t, | l,.ne, :l, | l, :ne, | m, :— | d.t, :l, | s, :s, | d.r :m | m :—
l :m | f .t, :d | f :m.r | d :— | l.s :tu.m | r :d.r | m :d' | t :—
l, :s, | f, :-.m, | r, :m, | l, :— | l, :r .d | t, :d.t, | l,.t, :d.r | m :—

l.t :d' | t :-.t | l :— | — :— | m :m | r :d | t, :— | l, :—
d.r :m | m :-.r | d :— | — :— | d :t, | l,.ne, :l, | l, :ne, | m, :—
l :l | l :ne | m :— | — :— | l :m | f .t, :d | f :m.r | d :—
f :m.r | m :m, | l, :— | — :— | l, :s, | f, :-.m, | r, :m, | l, :—

Je - su, look on me! Ah! my heart de - sir - - ing,
Je - su, keep me Thine! Hence! no gain can tempt me,
JE - SUS NOW AP - PEARS. GOD'S E - LECT MAY BOR - ROW,

m :tu | s :m | l :— | ne :— | l.t :d' | t :-.t | l :— | — :—
d.t, :l, | s, :s, | d.r :m | m :— | d.r :m | m :-.r | d :— | — :—
l.s :tu.m | r :d .r | m :d' | t :— | l :l | l :ne | m :— | — :—
l, :r .d | t, :d .t, | l,.t, :d.r | m :— | f :m.r | m :m, | l, :— | — :—

Hum - ble, yet as - pir - ing, Fain would soar to Thee!
Glo - ry, thou art emp - ty, Hon - ours I re - sign.
E - VEN WHEN THEY SOR - ROW, HOPES THAT BAN - ISH FEARS.

m :m | f :m | r :-.r | d :— | KEY D. 1. m1 :t | d' :l | r' :d' .t
d :d | r :d | d :t, | s, :— | *Ho - ly Pas - tor, deign to*
Dan - ger, care, and death - ly fear, | d' :t | s :f .s | l :l
l :s | s :s | l :s .f | m :— | Shall not, though they vex and
THEY MAY BEAR DIS - DAIN AND CARE, | sd' :r' | d' :d' | f' :m'
l,.t, :d | t, :d | f, :s, | d, :— | FOES MAY SLAN - DER, FRIENDS FOR-
| df :m.r | m :f .m | r :l,

God of love en - thron'd a - bove,

t :— | l :— | 1. KEY G. | lm :m | r :d .t, | t, :— | l, :— | — :—
heed me, Guard me, guide, and feed me.
l :ne | m :— | fd :t, | l, :l, | l, :ne, | m, :— | — :—
grieve me, Make me, Je - su, leave Thee.
f' :m'.r' | ni' :— | r'l :t .d' | r' .r :m | f :m .r | ni :— | — :—
SAKE THEM; JE - SUS STILL WILL TAKE THEM.
r :m | l, :— | rl, :s, | f, :m, | r, :m, | l, :— | — :—

From Bach's 5th Motett.

CHORALE.

KEY G.

M. 54.

TREBLE.
ALTO.
TENOR.
BASS.

^{l}m : m	| r : d	t$_1$: —	| l$_1$: —
Hence all earth - ly		trea - sure,	
f .d : m .d | d .t$_1$: - .l$_1$		l$_1$.ne$_1$,bah$_1$: ne$_1$	| l$_1$ .ne$_1$: l$_1$ .t$_1$
Hence, hence, all earth - ly		trea - sure, hence all earth-ly	
^{l} .m : l .m | l .ne : l .d		f .m ,r : m .r | d .r : d .t$_1$	
Hence, hence, hence, hence, all earth-ly		trea - sure, hence all earth-ly	
r .l$_1$: d .l$_1$ | f . : .m		r .t$_1$: m.m$_1$ | l$_1$:	
Hence, hence, hence, hence, all		earth-ly trea - sure,	

m : tu | s : m	l : — | ne : —	l .t : d^{1} | t : - .t	
Thou art all my	plea - - sure;	Je - su, keep me	
d,t$_1$.d : .l$_1$ | r : -.d,t$_1$	d.r,m : r | m : .f	m.r : d .m | f .r : t$_1$	
trea-sure, Thou, thou art	all my plea - sure; Je	- - su, keep me	
l$_1$ .l$_1$: | .t$_1$: s .r	m.r,d : l,ne.l | t :	.ne : l | - .l : s	
trea-sure, Thou, thou art	all my plea - sure;	Je - su, keep	
.l$_1$: r .d | t$_1$.s$_1$: d	-.r,m : f | m .f : m .r	d .t$_1$: l$_1$.d | r .t$_1$: m.r	
Thou, thou art all my plea -	- - sure, Je - su,	Je - su, keep me	

l : — | — : —	m : m | r : d	t$_1$: —	
Thine.	Hence, no gain can	tempt	
m.ni : l$_1$ .r | ni : —	.d : m .d | d .t$_1$: - .l$_1$	l$_1$.ne$_1$,bah$_1$: ne$_1$	
Thine, keep me Thine.	Hence, hence, no gain can	tempt me,	
— : f,m.f | m : —	.m : l .m | l .ne : l .d	f .m ,r : m .r	
me Thine.	Hence,hence,hence.hence,no gain can	tempt me,	
ni .l$_1$: r .r$_1$ | l$_1$: —	.l$_1$: d .l$_1$ | f : .m	r .t$_1$: m .m$_1$	
Thine, keep me Thine.	Hence, hence, hence, hence, no	gain can tempt	

| l$_1$: —	m : tu | s : m	l : — | ne : —	
me;	Glo - ry, thou art	emp - - ty;	
| l$_1$ .ne$_1$: l$_1$ .t$_1$	d ,t$_1$.d : .l$_1$ | r : -.d ,t$_1$	d.r,m : r | m : .f	
hence, no gain can	tempt me, hence, Glo - ry,	thou art emp - ty; Ho-	
| d .r : d .t$_1$	l$_1$ .l$_1$: | .t$_1$: s .r	m.r,d : l,ne.l | t :	
hence no gain can	tempt me, hence, Glo - ry,	thou art emp - ty;	
| l$_1$: —	.l$_1$: r .d | t$_1$ .s$_1$: d	-.r,m : f | m .f : m .r	
me,	hence, Glo - ry, thou art emp -	- - - ty; Ho-nours,	

l .t : d^{1} | t : - .t	l : — | — : —	m : m | f : m	
Ho - nours I re -	sign. . . .	Dan - ger, care, and	
m.r : d .m | f .r : t$_1$	m.ni : l$_1$ .r | ni : —	d .r : r .d | d .r : r .d	
- - nours I re -	sign, I re - sign.	Dan - ger, care, and	
.ne : l | - .l : s	— : f,m.f | m : —	l .t : t .l | l .ne : ne.l	
Ho - - nours I	. . re - sign.	Dan - ger, care, and	
d .t$_1$: l$_1$ .d | r .t$_1$: m.r	ni.l$_1$: r .r$_1$ | l$_1$: —	l$_1$.ne$_1$: ne$_1$.l$_1$ | l$_1$.t$_1$: d .l$_1$	
		Dan - ger, care, and	

l : — | — : —	m : m | r : d	t$_1$: —	
Thine.	Hence, no gain can	tempt	
m.ni : l$_1$ .r | ni : —	.d : m .d | d .t$_1$: - .l$_1$	l$_1$.ne$_1$,bah$_1$: ne$_1$	
Thine, keep me Thine.	Hence, hence, no gain can	tempt me,	
— : f,m.f | m : —	.m : l .m | l .ne : l .d	f .m ,r : m .r	
me Thine.	Hence,hence,hence.hence,no gain can	tempt me,	
ni .l$_1$: r .r$_1$ | l$_1$: —	.l$_1$: d .l$_1$ | f : .m	r .t$_1$: m .m$_1$	
Thine, keep me Thine.	Hence, hence, hence, hence, no	gain can tempt	

Farrant.

Kyrie Eleison.

Key B♭.

	l_1	—	|	—	l_1	d	t_1	|	d	r	t_1	—	|	d	—	m	|	r	d	t_1	.	l_1	l_1
	m_1	—	|	—	m_1	l_1	se_1	|	l_1	l_1	se_1	—	|	m_1	—	s_1	|	l_1	s_1	f_1			m_1
	d	—	|	—	d	m	m	|	m	f	m	—	|	l_1	m	—	|	f	d	r			l_1
	l_1	—	|	—	l_1	l_1	m_1	|	l_1	r_1	m_1	—	|	l_1	—	s_1	|	f_1	m_1	r_1			d_1

|	—	se_1	l_1	—	|	—	—	l_1	—	|	—	l_1	d	t_1	|	d	r	t_1	—	|		t_1
|	r_1	. r_1	de_1	—	|	—	—	m_1	—	|	—	m_1	l_1	se_1	|	l_1	l_1	se_1	—	|		se_1
|	t_1	t_1	l_1	—	|	—	—	d	—	|	—	d	m	m	|	m	f	m	—	|		m
|	r_1	m_1	l_2	—	|	—	—	l_1	—	|	—	l_1	l_1	m_1	|	l_1	r_1	m_1	—	|		m_1

	d	t_1	|	d	m	r	d .	d	|	t_1	l_1	. l_1	se_1	|	l_1	—	|						
	l_1	se_1	|	l_1	m_1	l_1	s_1 .	s_1	|	f_1	m_1 .	m_1	r_1	—	|	de_1	—	|						
	m	m	|	m	m	f	d .	d	|	r	l_1 .	l_1	t_1	—	|	l_1	—	|						
	l_1	m_1	|	l_1	s_1	f_1	m_1 .	m_1	|	r_1	d_1	r_1	m_1	|	l_2	—	|						

Purcell.

Kyrie Eleeson.

Key B♭.

d	—	—	d	d.l₁	t₁.d	r	—	s₁		r.r	f	m	r	—	d	t₁	d
										& incline		our	hearts		to	keep	
s₁	—	—	s₁	l₁	s₁.s₁	f₁	—	m₁	s₁.s₁	ta₁	l₁	s₁	r₁.r₁	l₁	s₁	f₁	m₁
									& in-	cline	our	hearts,	& in-	cline	our	hearts	to
m	—	—	m	m	r.d	d	t₁	d				m.m	s	f	m	r	d
												& incline		our	hearts	to	keep
d₁	—	—	d₁	f₁	f₁.m₁	r₁	—	d₁			l₁.l₁	d	ta₁	l₁	m₁	l₁	d₁
											& in-	cline	our	hearts	to	keep,	to

—	t₁	d	d̂	d	—	—	d	d.l₁	t₁.d	r	—	s₁	d	d	l₁	t₁	d
	this	law.											&	write	all	these	thy
r₁	.m₁.f₁	m₁	—	s₁	—	—	s₁	l₁	s₁.s₁	f₁	—	m₁			f₁	f₁	m₁
keep	this	law.													&	write	all
t₁.l₁	s₁	s₁	—	m	—	—	m	m	r.d	d	t₁	d					d
	this	law.															&
s₂	.s₂	d₁	—	d₁	—	—	d₁	f₁	f₁.m₁	r₁	—	d₁					
keep	this	law.															

r	r.m	d	.t₁	t₁	d.r	s₁	s₁.l₁	ta₁.t₁	d	—	t₁	d	—										
laws	in our	hearts,	thy	laws in our		hearts, we be-		seech				thee.											
fe₁	s₁	l₁	l₁.l₁	s₁	f₁	.f₁	m₁.f₁	s₁	s₁	.f₁	f₁	m₁	—										
these	thy	laws in our		hearts, we		be seech		thee, we		be seech		thee.											
d	t₁	d	r	m	m.m	r	d	.r	m	r	—	d	—										
write	all	these	thy	laws in our		hearts, we			be-	seech		thee.											
	s₁	s₁	fe₁	s₁	l₁	t₁	d.d	m₁	m₁.f₁	s₁	—	d₁	—										
	&	write	all	these	thy	laws in our		hearts	we be-	seech		thee.											

Orlando Gibbons.

Sanctus.

Key 7.

d — | d d | r r | m s | s fe | s — | m | — r | d — | d
Ho- ly, ho- ly, ho- ly Lord God of Hosts Heav'n and earth are

s_1 — | l_1 d | d t_1 | d d | d — | r | t_1 | d | — t_1 | l_1 — | l_1

m — | f s | l s | s m | m.r d | r — | m | — s | f m

d — | l_1 m_1 | f_1 s_1 | d_1 d | l_1 l_1 | s_1 — | d | — s_1 | l_1 — | s_1

| r m.m | f — | f | m m.f | t_1 — | l_1 — | d — | d | d f | m r.d | d t_1
full of the majesty of thy glo- ry glo- ry be to thee O Lord most

l_1 s_1.s_1 | l_1 r_1 | s_1 l_1 | — l_1 sl_1 | l_1 — | l_1 — | l_1 | l_1 d | d.t_1 l_1 | s_1 f_1
majesty of thy glo- ry

| r r.d | d t_1 | d m_1.l_1 | m — | m — | m — | m | m l | s f.m | r — r

| f_1 m_1.m_1 | r_1 — | r_1 | d_1 d_1.r_1 | m_1 — | l_1 — | l_1 — | l_1 | l_1 f_1 | d f_1 | s_1 — | s_1

d — | — —
high

m_1 — | — —

d — | — —

d_1 — | — —

Dr Wm Child.

Sanctus.

Key G.

d	—	|	t_1	d	r	r	|	m	r.d	d.t_1	—.l_1	|	l_1	m	|	—	m	f	—.m
Ho	-	ly		ho	ly	ho	-	ly	Lord	God of	Hosts			Heav'n			and	earth are		
l_1	—	|	se_1	l_1	t_1	t_1	|	d	t_1.l_1	l_1	se_1	|	l_1	l_1	|	—	l_1	l_1	—.l_1	
m	—	|	m	fe	s	s	|	s	f	m	—.m	|	m	de	|	—	de	r	l_1
l_1	—	|	m_1	l_1	s_1	s_1	|	d_1	r_1	m_1	—.m_1	|	l_2	l_1	|	—	l_1	r_1	—.r_1	

Key D. Key G.

| r	^{m}l.l																						
full	~~m.m~~																						
| t_1	^{t}m.m	l	se	|	l	^{f}d.r	r	—	|	d	—	m	—.m	|	bah	bah	se	l	|	l	se	
	~~f.f~~	maj	es	ty		of thy	glo	-	ry			Glo	-	ry	be	to		thee	O	lord	most		
	m	—.r	|	d	^{d}s_1.l_1	s_1	—	|	m_1	—	d	—.d	|	d	t_1	t_1	d	|	t_1	—.t_1		
| s_1	^{s}d'.d'	t	m	|	m	^{f}d	—.d	t_1	|	d	—	s	—.l	|	l	bah	m	m	|	m	—.m		
| s_1	^{m}l_1.l_1	m	—.m	|	l_1	l_1m.fl	s_1	—	|	d_1	—	d	—.d	|	r	r	m	l_1	|	m_1	—.m_1		

l	—	|	—	—
high				
l_1	—	|	—	—
m	—	|	—	—
l_1	—	|	—	—

Robt. Creyghton.

Sanctus.

Key E♭.

Key B♭.

d -.d | d r | r.r m | f.m f.s | m r s₁ | — r s₁ | l₁.l₁ t₁ | -.t₁ d | — t₁
Ho-ly, ho-ly, holy Lord God of hosts, Heav'n & earth are full of thy glo-

s₁ -.s₁ | l₁ l₁ | t₁.t₁ d | — t₁.t₁ | d t₁ m₁ | — m₁ | f₁.f₁ s₁ | -.s₁ s₁ | s₁.f₁ -.m₁
Ho-ly, ho-ly, holy Lord God of hosts, Heav'n & earth are full of thy glo-

m -.m | f f | s.s s | l r | s s d | — t₁ | l₁.l₁ r | -.r m | r —
Ho-ly, ho-ly, holy Lord God of hosts, Heav'n & earth are full of thy glo-

d -.d | f₁ f | f.f m | r -.r | d d | — d₁ | f₁.f₁ f₁ | -.f₁ m₁.f₁ | s₁ —
Ho-ly, ho-ly, holy Lord God of hosts,

Key E♭.

d			s	-.f	m.m	f.m	r.m	f	m	r	m	—	m	f	-.s	l	-.s
m₁	s₁	s₁ r.d	t₁.t₁	d	s₁.l₁	t₁.d	t₁.d	r	d	t₁	m	—	r	d	t₁	l₁	f.m
d					f.m	r.m	f.m	r	m.f	s	s	—	s	l	t	d'	l
d₁		s	-.f	m.r	d.d	s₁	—	—	—		d	—	t₁	l₁	s₁	f₁	f₁

f	m	r	-.d	d	—	—	—
r.r	d	—	t₁	d	—	—	—
t	d'	r.m	f	m	—	—	—
s₁	—	—	s₁	d	—	—	—

Thomas Tallis.

Sanctus.

Key C.

r	—	r	f	m	m	m	l	l	se	l	—	l	—	l	l	—
l_1	—	l_1	r	de	d	d	m	m	m	m	—	f	—	f	f	—
r	—	f	r	l	l	s	d'	t	t	l	—	d'	—	d'	d'	—
r	—	r	r	l_1	l_1	d	l_1	m	m	l_1	—	f	—	f_1	f_1	—

l	t	-.l	s	—	fe	s	—		m	-.m	m	m	f	-.m	r	—	de
f	r	-.m	r	r	—	r	—		d	-.d	d	d	l_1	-.t_1	l_1	l_1	—
d'	t	-.d'	t	l	—	s	—		s	-.s	s	s	f	-.s	f	m	—
f	s	-.d	s	r	—	s_1	—		d	-.d	d	d	r	-.s_1	r	l_1	—

r	—	—	—	—	—	—	—
l_1	—	—	—	—	—	—	—
r	—	—	—	—	—	—	—
r	—	—	—	—	—	—	—

Thomas Tallis.

Kyrie Eleeson.

Key C.

l	—	l	—	d'	t	l	l	s	f	m	m	l	—	l	s	—.f	l	m	r	r	de
f	—	l	—	m	m	m	l	m	r	de	d	l	—	l_1	r	—.d	l	t_1	t_1	l_1	l_1
l	—	l	—	l	s	d'	l	d'	l	l	l	l	—	d'	t	—.l	l	s	f	m	m
r	—	l	—	l_1	m	l_1	l	d	r	l_1	l_1	l	—	f_1	s_1	—.s_1	l	s_1	s_1	l_1	l_1

r	—	l	—	l	—	d'	t	l	l	s	f	m	—	l	m	m	l	l	s	—.f
l_1	—	f	—	l	—	m	m	m	l	m	r	de	—	l	d	d	m	l	m	d
r	—	l	—	l	—	l	s	d'	l	d'	l	l	—	l	l	l	d'	l	t	l
r	—	r	—	l	—	l_1	m	l_1	l	d	r	l_1	—	l	l_1	l_1	l_1	l	m	l_1

m	—.f	l	s	f	m	r	l	—.r	de	r	—	l	—	—	—
d	—	l	r	d	t_1	l_1.l_1	l	l_1	—	l_1	—	l	—	—	—
s	—	l	s	d	m	f.f	l	m	—	r	—	l	—	—	—
d	—	l	t_1	l_1	s_1	f_1.f_1	l	l_1	—	r	—	l	—	—	—

Dr Wm Child.

Kyrie Eleeson.

Key D.

d	—	|	—	r	m	f	|	s	l	r	—	|				s.s	|	l	m	f	-.s
s_1	—	|	—	t_1	d	d	|	d	-.r	t_1	r.r	|	m	t_1	d	—	|	d	-.t_1	l_1.t_1	d.r
m	—	|	—	s	s	l	|	m	f.r	s	—	|		s.s	l	m	|	f.s	l	—	l
d	—	|	—	s_1	d	l_1	|	d	f_1	s_1	—	|						l	d.d	r	l_1.t_1

|	m.f	s.l	m.r	-.d	|	d	—	d	—	|	m	f	|	s	l	r	—	|	s
|	m.r	d	—	t_1	|	d	—	s_1	—	|	t_1	d	d	|	d	-.r	t_1	—	|	r	d
|	s	—	—	f.s	|	m	—	m	—	|	s	s	f	|	m	f.r	s	s	|	f	m
|	d	m.f_1	s_1	-.s_1	|	d	—	d	—	|	d	l_1	|	d	f_1	s_1	—	|			

—	f.s	|	m.f	s	-.d	f	|	m	r	s	l	|	r	—	d	—	|	—	—			
t_1	l_1.t_1	|	d	r	d	—	|	t_1	-.l_1.t_1	d	-.r	|	t_1.d	-.t_1	d	—	|	—	—			
r	f	|	l	s.s	m	d.r	|	m.f	s	—	f	|	r	s	m	—	|	—	—			
	r	|	d	t_1	l_1	-.l_1	|	s_1	s_1.f_1	m_1	f_1.f_1	|	s_1	—	d	—	|	—	—			

Dr. Wm. Child.

Sanctus.

Key E♭.

d	—	|	—	r	m	f	|	r	—	r	—	|	—	m	fe	s	|	l	—	s	—
s_1	—	|	—	s_1	d	—	r	|	t_1	—	t_1	—	|	—	d	l_1	r	|	ma	r	r	—
m	—	|	—	s / r	s	l	|	s	—	s	—	|	—	l	fe / r	ta / f	|	l	d'	t	—
d	—	|	—	t_1	d	d	|	r	—	r	—	|	—	m								
					d	l_1	|	s_1	—	s_1	—	|	—	d	r	ta_1	|	d	r	s_1	—

|	l	—	f	|	m	—	r	m	|	—	m	fe	s	r	|	m	—	m	|	m	m	
|	d	—	d	|	d	—	r	d	|	—	d	r	r	t_1	|	d	—	d	|	d	d / s_1	
|	l	—	l	|	s	—	s	s	|	l	l	s	s	|	s	—	s	|	s	s	
|	f	—	l_1	|	d	—	s / t_1	m	|	m	r	r	r	|	s_1	—	d	|	d	ta_1	

f	s	|	l	—	r	—	|	m	—													
d	ta_1	|	r	d	—	t_1	|	d	—														
f	—	m	|	f	l	s	—	|	s	—													
l_1	s_1	|	f_1	—	l	s	f	|	m	—													
						s_1	—	|	d	—													

Dr Blow.

Kyrie Eleeson.

Key G.

		d	| —	d	d	d	| —	d	t_1	d	—	|										
		s_1	| —	fe$_1$	s_1	fi.fi	|	m_1	r_1	m_1	s_1	| —	l_1	m_1.fi			d	| —	m	l_1.t_1	d	—	l_1
		m	| —	d	m	r.d	|	s	—	s	—	|			s_1	—	fi	|	m_1	d_1	s_1.fi	s_1.l_1
		d	| —	l_1	m_1	l_1.l_1	|	s_1	—	d_1	—	|			—	m	l_1.t_1	|	d	f	f	m.r
																				1	fi	— l_1	m_1.fi

| r.s_1	d.r	m	r.,	d |	d	—																
| s_1	—	—	s_1	|	s_1	—		d	| —	d	d	d	| —	d	t_1	d	—	|			
| r.d	d	—	t_1	|	d	—		s_1	| —	fe$_1$	s_1	fi.fi	|	m_1	r_1	m_1	s_1	|	l_1.s_1	m_1.fi	
| t_2	d_1	s_1	—	s_1 |	d_1	—		m	| —	d	m	r.d	|	s	—	s	—	|			d	
								d	| —	l_1	m_1	l_1.l_1	|	s_1	—	d_1	—	|				

		d	| m.d	l_1.t_1	d	d.t_1	|	l_1	f	— r	m_1.fi	|	m	r.,	d	d	—	|	—			
	s_1	s_1.fi	| m_1	r_1.d_1	fi	fi	|		l_1.l_1	s_1	s_1	| —	l_1	fi.,	s_1	m_1	—	|	—	—		
	m.d	l_1.t_1	| d	d.t_1	l_1	r	| —	d	r	s_1	d	| —	d	t_1	d	—	|	—	—		
		1	fi		l_1.fi	r_1.m_1	|	fi	r_1.d_1	t_2	d_1.m_1	|	s_1	—	d_1	—	|	—	—		

Dr Blow.

Kyrie Eleeson.

Key G.

l_1	—	|	—	t_1	d	l_1	|	d	r	m	—	|	s	—	f	m	|	—	r	d	—	t_1
m_1	—	|	—	se_1	l_1	m_1	|	l_1	t_1	d	s_1	|	—	s_1	l_1	—	|	m_1	l_1	—	se_1	l_1
d	—	|	—	m	m	d	|	m	s	s	—	|		r	—	d	|	t_1	l_1	f	—	f
l_1	—	|	—	m_1	l_1	—	|	l_1	s_1	d_1	d	|	—	t_1	l_1	—	|	s_1	f_1	—	m_1	r_1

|	d	t_1	—	l_1	l_1	—	|	—	—	l_1	—	|	—	t_1	d	l_1	|	d	r	m	m	|	—	r	m
|	—			se_1	l_1	—	|	—	—	m_1	—	|	—	se_1	l_1	m_1	|	l_1	t_1	d	s_1	|	—	s_1	s_1
|	m		—	m	m	—	|	—	—	d	—	|	—	m	m	d	|	m	s	s	—	|	d	r
|	m_1		—	m_1	l_1	—	|	—	—	l_1	—	|	—	m_1	l_1	—	|	l_1	s_1	d_1	d	|	—	t_1	t_1

f	m	m	|	—	l_1	r	s	m	f	|	d	t_1	—	l_1	l_1	—	|	—	r				
l_1	—	t_1	|	d	l_1	t_1	t_1	se_1	l_1	|	—	l_1	se_1	l_1	—	|	—	—					
—	r	d	t_1	|	l_1	f	r	t_1	d	f	|	m	—	m	—	|	—	—					
l_1	—	s_1	|	f_1	f_1	f_1	m_1	d_1	r_1	|	m_1	—	l_1	—	|	—	—						

Philip Hayes.

"O be joyful." From Jubilate

Key G

m	.f	s	m	l.l	s	—	f.m	r	—	—	~~m~~	~~s~~	~~l~~	f	f	fe
d	.t₁	d	d	d.d	d	—	t₁.d	t₁	—	—	r₁,r	r	m	r	r	r
s	.s	s	s	f.f	s	—	s.s	s	—	—	t₁,t₁	t₁	de	l	l	l
d	.r	m	d	f.f	m	—	r.d	s₁	—	—	s₁,s	s	s	r	r	d
											s₁,s	f	m			

Key D.

s	.f	m.r	m	m	f	.m	r.d	t₁	t₁	d	.r	d	t₁	d	—	—
r	.t₁	d.r	d	d	l₁	.s₁	f₁.m₁	r₁	r₁.r₁	m₁.l₁	s₁.f₁	m₁	r₁	d₁	—	—
s	.s	s.s	s	s				t₁	.l₁	s₁.f₁	s₁.l₁	s₁	f	m	—	—
t₁	.r	d.t₁	d	d				s₁	.f₁	m₁.r₁	m₁.f₁	s₁	s₁	l₁	—	—

f	.m	r.d	t₁	t₁	d	.r	d	t₁	d	—	—
l₁	.s₁	f₁.m₁	r₁	r₁.r₁	m₁.l₁	s₁.f₁	m₁	r₁	m₁	—	—
			t₁	.l₁	s₁.f₁	s₁.l₁	s₁	f	m	—	—
			s₁	.f₁	m₁.r₁	m₁.f₁	s₁	s₁	d₁	—	—

$l.s$	$f.m$	$r.m$	$f.r$	$s.f$	$m.r$	$d.r$	$m.d$	f	m	r	$.r$	m	$.m$	f	r
$f.m$	$r.d$	$t_1.d$	$r.t_1$	$m.r$	$d.t_1$	$l_1.t_1$	$d.l_1$	t_1	d	t_1	$.t_1$	d	$.d$	d	t_1
											$.s$	s	$.s$	l	s
											$.s_1$	d	$.d$	f_1	s_1

d	—	d	—	—	—	d	—	—	—
d	—	l_1	td_1	l_1	—	s_1	—	—	—
m	—	f	s	f	—	m	—	—	—
d	—	f_1	m_1	f_1	—	d_1	—	—	—

Philip Hayes.

Gloria Patria. from Jubilate

Key G. | Key D.

d	—	m	r	s.f	m	m.m	f	m	r	—.r s	l.t	d'	d'	t	d' —
s_1	—	d	t_1	r.r	d	d.d	t_1.r	d	t_1	—.t_1 m	d.r	m	f	—.f	m —
m	—	s	s	t.t	d'.s	s.s	s	s	s	—.s d'	f	s	l	f	s —
d	—	d	s_1	s_1.s_1	d	d.d	r.t_1	d	s_1	—.s_1 d	f	m	r	—.r	d —

Key G.

—	d' s.s	r.r	m.m	t_1.t_1	d	d.m	r.d	t_1.t_1	t_1	t_1	d	r	d	m.s	f.m r —.r
—			fd.d	s_1.s_1	l_1.l_1	m_1.m_1	f_1	s_1	—.s_1	f_1.f_1	s_1	s_1	m_1	s_1	l_1 t_1.t_1 s_1
—									s.s	r.r	m.m	t_1.t_1	d	d.m	r.d t_1.t_1 t_1
—											d.d	s_1.s_1	l_1.l_1	m_1.m_1	f_1 s_1 —.s_1

m.m	r	m	—.m	f	s	l	—.r	m	f	s	f.m	r	.r	m	.s l
s_1	s_1	s_1	—.s_1	d	d	d	—.t_1	d	t_1	d	r.d	t_1	.t_1	d	.d d
d	t_1	d	—.d	f	m	f	—.r	s	s	s	l	r	.s	s	.m f
d.d	s_1	d	—.ta_1	l_1	d	f_1	—.s_1	m_1	r_1	d_1	f_1	s_1	.s_1	d	.d f_1

Completed on opposite page.

In Ref pp 168

Dr Boyce.

"The Lord my pasture."

Key Bb.

s,	d	t,	d	f	m	r	s	f.m	r.d	t,	—	d	l,	s,	f,								
s,	s,	—	s,	f,	s,	s,	s,	l,	l,	s,	—	s,	f,	s,	r,								
The	Lord		my	pas	—	ture	shall		pro.	pare,		And	feed		me								
t,	d	f	m	l,	d	t,	d	d	r	r	—	d	d	—	t,								
s,	m,	r,	d,	r,	s,	f,	m,	l,	f,	s,	—	m,	f,	m,	r,								

m,	s,	d	r.,m	f.m	r	d	—	d.,r	m	—	m	m	r	d	t.,r	d							
m,	—	m,	l,,s,	f,	s,,f,	m,	—	m,,f,	s,	se,	l,	t,	—	l,	t,	l,							
with		a	shep	—	herd's	Care;		His	pre	—	sence	shall		my	wants								
d	—	d	l,	—	d	t,	d	—	s.,f	m	r	d	t,	—	m	f	m							
d,	—	l,	f,,m,	r,	s,	d,	—	d,	d	t,	l,	se,	—	l,	r,	m,							

~~Key Bb~~

Key Eb.

t,	l,	—	mt	d'	t	l	t.,l	se	l	l.,t	d'	t	l	—	t								
se,	l,	—	s,r	d.m	r.t,	m.d	f	m.,r	d	m.,f	m	m.r	d	—	d								
			And																				
r	d'	—	de se	guard	l se	me l.m'	with r',d'	t	a l	watch	—	ful se	eye: l	—	My se								
—	l,	—	l,m	l,	t,	d	r	m	f	d.,r	m	m	l,	—	m								

Key B♭.

d'	f	f	—	m	—	s d'	d'	t.l	s.f	m	—	fd	l₁	f	—
m l₁	l₁	s₁		s₁	—	s d	r	—.d	t₁	d	—	d s₁	f₁	l₁	se₁
noon- r	d	r		walks, m	—	He r s	shall f	—	r.s	tend, s	—	And fd	all d	my r	t₁
l r	l₁	t₁		d	—	t m	r	s₁	s₁	d	—	l₁ m₁	f₁	r₁	—

Key F.

Key B♭.

m	—.r	d	r.d	t₁	—	d	—						
l₁	m₁	s₁	l₁	s₁	f₁	m₁	—						
mid d	—.t₁	night d.s	hours f.m	r	de- r	fend. d	—						
l₁	—	m₁	f₁	s₁	—	d₁	—						

Round for three voices.

Key D.

1	d'	—	l	—	—	t	—	l	—	—	l	—	l	—	—	s	—	l	—	—
2		d	l	m	d	s	r	l	s	l.t	d'.t	l.t	l	d'	r'	t	r	l	s	—
3	m	s	l	d'	m'	r'.d'	t.l	l	s	—	—	l	l	fe	—	s	—	l	m	

l	—	l	—	t	d'.t	l.s	l	l.s	f.m	f	—	l	s	—	d	—	l	—	—	2
—	s	l	f	—	m	—	l	d'	—	—	d'	l	t	—	d'	d'	l	s	f	3
d	—	l	r	—	d	—	l		d'	r'	—	l	r'	—	m'	—	l	—	—	1

Henry Purcell.

From "O sing unto the Lord". Hallelujah.

Key F.
Bass Solo.

d				s_1	.	s_1	s_1	.	s_1	d				t_1	.	t_1	t_1	.	t_1	m		.	m
O				sing			unto		the	Lord,				sing			unto		the	Lord,		sing	un-

m	f	s	.	m	s	.	m	f	.	m	f	.	r	m									
to	the	Lord,		sing	un-		to	the	Lord	a	new		song,										

r			d			.	r	d	t_1	.	s_1
Sing,			sing			un-			to	the	Lord

d			t_1			.	d			t_1													
a	new																						

Chorus.

Key F.

d	d	t_1																					
song.																							

Key C.

Key F.

Key C.

Key F.

Key C.

m		^{r}s		f																			
m_1		$^{m_1}l_1$																					
d		^{s_1}d		r																			
		s_1d		t_1																			

Key B b.

$^s l_1$																							
		$^s l_1$		$^{se}l_1$																			
$^{ma}f_1$		m_1		r_1																			
$^d r_1$		l_2		t_2																			

Key F.

$^{m_1}l_1$																							
		$^{se}l_1$		^{l}		m		f															
^{s_1}d				t_1		l_1		d		t_1													
^{t_1}m		f		r		m		l		—													
$^{m_1}l_1$		—		t_1		d		—		r													

s		f		m		—		f															

r		r		m		.	f		r	.	d		d		—		—						
t_1		—		d		—			t_1	.	d		d		—		—						
—		—		—		—			f	.	m		m		—		—						
s		—		d		—			s_1		—		d		—		—						

~~Continued~~
Continued on next page.

Key F. Bass Solo.

d., r	m	d	s	—	l	—	f	—	-.,m	r	s	—	m	—
Sing	unto	the	Lord,		all,		all		the		whole		earth,	

f.,m	r	-.d	t_1	-.d	r	-.m	l_1	-.s_1
Sing	unto	the	Lord,		all	the	whole	

	s	s	s	s		s	s	l	l		^{l}m	s	s	r	
	t_1	t_1	d	d		d	d	d	d		$^{d}s_1$	s	s	s_1	
	r	r	m	m		m	m	f	f		^{f}d	f	s	r	
s_1	s_1	s_1	d	d		d	d	f	f		^{f}d	f	m	t_1	
earth															

Key Bb.

^{l}m	s	r	m	r
$^{d}s_1$	s	s_1	s_1	s_1
^{f}d	f	s	r	d
^{f}d	f	m	t_1	d
				s_1

Key C.

^{fe}m'	r'	m'	r'	
^{l}s	s	s	s	
^{r}d'	r'	d'	t	
^{r}d'	t	d'	s	

Key Bb.

$^{r'}$m	m	m	m
$^{s}l_1$	t_1	l_1	t_1
^{ta}d	t_1	d	t_1
$^{s}l_1$	se_1	l_1	m_1

Key F.

^{r}s	s	m	—	fe
^{s}d	r	s_1	—	d
^{t}m	r	m	—	l
^{s}d	t_1	d	s_1	l_1

s	—	l	—	r	-.d	d	—	—
d	—	d	—	d	t_1	d	—	—
s	—	f	—	f	-.m	m	—	—
m_1	—	f_1	—	s_1	—	d_1	—	—

Henry Purcell.

Final Hallelujah in "Sing unto the Lord."

Key F.

s l | m f s | d sd' — | d' — t | d' lm f | s r —
f l | m f s | d fd — | d — t₁

Key G.

d s — | — l t | d' —.t l.s | f.m r — | d
d m | t₁ d r | s₁ d — | d — t₁ | d s₁ l₁
m —.m r.d | r — r | m.f s l | —.s f — | m
d —.d t₁.l₁ | s₁ — f₁ | m₁ — f₁ | s₁ — — | d₁

Key F.

s l | m f s
d t₁
m₁ f₁ s₁

m r d | s — — | — s l | m f s | d
d₁ s₁ d₁.r | m — r | d — — | s — — | f — m | l₁ t₁ d
d t₁ | m r d | d₁ d — | — r m
s₁ l₁ | m₁ f₁ s₁

Key C.

s sd' | sd' r' —
r m | t₁m f s
rs — s
s₁d d t₁

Key to the Exercises in the First "Constructive Exercises"

a copy of which is at the end of this book.

Note Many of these sentences (especially the early ones) were taken from Gerebach, many made by myself & many by Dr. Stallybrass.

I. Key Bb.

d	t_1	d	r	m	—	m	r	m	r	d	:—	‖
m_1	r_1	m_1	r_1	d_1	—	d	t_1	d	s_1	d_1	:—	

II. Key G.

d	m	d	r	m	—	s	d'	s	t	d'	:—	‖
m_1	d_1	m_1	s_1	d	—	m	d	m	r	d	:—	

III. Key A.

d	t_1	d	d	m_1	r_1	m_1	—	‖

4. Key G.

m	t_1	d	d	s_1	r_1	m_1	—	‖

5. Key Bb.

s_1	d	t_1	d	r	—	—	d	m	r	m	d	—	—	‖

Key F.
^{d}s l

d'	t	d'	r'	m'	f'	t	-t	d'	-d'	d'	t,d'	d'	—	—			
d	f	s	s	—	—	s	f	m	r	—	r	m	—	—			
	r'	m'	t	d'	r'	m'	r'	d'	s	—	s	s	—	—			
m	r	d	s	—	—	s_1	—	s_1	s_1	—	—	d	—	—			

m	f	s	d	m	f.s	l	—	s	f	—	d.r	m	r	—	d	r	m
	$^{ta}f_1$	m_1	l_1	s_1	f_1	d	—	—	—	-t_1	l_1	s_1	—	—	s_1	—	—
							^{ta}f	m	l	s	f	d'	d	t_1	m	r	d
			•	^{t}d	r	l_1	ta_1	d	f_1	s_1	l_1	m_1	f_1	s_1	d_1	—	—

t_1	d	r	s_1	t_1	d	r	m	f	s.,l	s.,f	m.,f	s	l	t	d'	s	l
				r	m	t_1	d	r	m.,f	m.,r	d.,r	d	—	—	—	—	—
s	—	—	—	—	—					s	l	m	f	s	d	m	f
	d	t_1	m	r	d	s	—	—	—	—			f_1	m_1	l_1	s_1	f_1

m	f	s	r	m	f	s.,l	s.,f	m.,r	m.,f	r	—	d	—	—	$\hat{l}$	$\hat{s}$	
—	r	m	t_1	d	r	s_1	t_1	d	d	—	t_1	d	—	—	d	d	
s	s	—	—	d	t_1	m	r	d	s	f	—	m	—	—	f	m	
d	t_1	l_1	s_1	—	—	s_1	s_1	l_1	m_1	f_1	s_1	d_1	—	—	f_1	d_1	

6. Key A.

d	t_1	d	t_1	—	—	m	r	m	r	—	—	d	t_1	d	t_1	—	—
m	r	m	d	—	—												

8. Key Bb. Sing.

d	t_1	d	—	m	r	m	—
m_1	r_1	m_1	—	d	t_1	d	—
d	s_1	d	—	d	s_1	d	—

9. Key A. Sing.

s	r	m	—	m	t_1	d	—
m	t_1	d	—	s_1	r_1	m_1	—
d_1	s_1	d_1	—	d_1	s_1	d	—

10. Key A. Singschule II, 1 u.

d	r	m	—	s_1	t_1	d	—
d	t_1	d	—	m_1	r_1	m_1	—
d	s_1	d	—	d	s_1	d_1	—

S. 18, 17.

11. Key Bb. Sing.

s_1	d	r	m	—	—	m_1	s_1	t_1	d	—	—
m_1	m_1	t_1	d	—	—	d_1	m_1	r_1	m_1	—	—
d_1	—	s_2	d_1	—	—	d_1	—	s_2	d_1	—	—

S. 43, 44.

12. Key B.

s	m	d	r	m	—	m	d	s_1	t_1	d	—
m_1	s_1	m_1	t_1	d	—	s_1	m_1	m_1	r_1	m_1	—
d	d	d	s_1	d_1	—	d	d	d	s_1	d_1	—

S. 51.

13. Key G. Sing.

d	s_1	t_1	d	—	—	m	d	r	m	—:—	
m_1	m_1	r_1	m_1	—	—	s_1	d	t_1	d	—:—	
d	—	s_1	d	—	—	d	—	s_1	d	—:—	

S. 35, 36.

Henry Purcell.

"Thou knowest, Lord."

Key Bb.

	l_1	l_1	l_1	s_1	s_1	l_1	d	d	t_1	d	—	m	—	m	r
	f_1	f_1	f_1	m_1	m_1	f_1	s_1	l_1	s_1	s_1	—	s_1	—	s_1	s_1
	Thou	knowest,		Lord,	the	secrets		of	our	hearts,		shut		not,	shut
	d	d	d	d	d	d.r	m	f	r	m	—	d	—	d	t_1
	f_1	f_1	f_1	d_1	d_1	f_1	m_1	r_1	s_1	d_1	—	d	—	d	s_1

—	r.r	r.r	r.m	d	m	l_1	-.t_1	se_1	-.se_1	t_1	d	-.~~d~~	~~d~~f	~~d~~m	-.m
—	s_1.s_1	m_1.m_1	m_1	m_1	m_1	m_1	r_1	m_1	-.m_1	se_1	l_1	-.~~l_1~~	~~l_1~~r	~~l_1~~d	-.d
—	t_1.t_1	t_1.t_1	t_1	l_1	t_1	d	l_1	t_1	-.t_1	But	spare	us,	~~m~~	Lord,	spare us,
—	s_1.s_1	se_1.se_1	se_1	l_1	s_1	f_1	f_1	m_1	-.m_1	m	m	-.~~m~~	~~m~~s	~~m~~s	-.s
	not	Thy	merciful	ears	un-	to	our	prayers,		m_1	l_1	-.l_1r	t_1	d	-.d

Key F.

f	r	m	-.m	l	se	—	d'	l	-.se	l	-.l	l m	f	-.f
d	t_1	d	-.d	m	m	—	m	m	-.m	m	-.m	r l_1	l_1	-.l_1
Lord	most	ho-	ly,	O	God,		O	God	most	mighty,				
l	s	s	-.s	d'	t	—	l	t	-.t	de'	-.de'	l m	r	-.r
f_1	s_1	d	-.d	l_1	m	—	l	m	-.m	l_1	-.l_1	fe de	r	-.r

Key Bb.

14. Key A.

s	m	r	m	—	—	m	d	t_1	d	—	—						
m	d	t_1	d	—	—	s_1	m_1	r_1	m_1	—	—						
d	—	s_1	d_1	—	—	d_1	—	s_1	d_1	—	—						

G. 41, 42

G. 56.

15. Key C.

m	s	d'	t	s	t	d'	—	—	s	d'	m'	r'	t	r'	m'	—	—
d	m	m	r	t_1	r	m	—	—	m	m	d'	t	s	t	d'	—	—
d	—	—	s_1	—	—	d	—	—	d	—	—	s_1	—	—	d	—	—

18. Key A.

d	d	m	r	m	—	s_1	s_1	d	t_1	d	—						
m_1	m_1	d	t_1	d	—	m_1	m_1	m_1	r_1	m_1	—						
d	d	s_1	s_1	d	—	d	d	s_1	s_1	d	—						

19. Key A.

s_1	m_1	d	r	m	—	m	s	m	r	d	—						
m_1	d_1	m_1	t_1	d	—	s_1	m_1	d	t_1	d	—						
d	d	s_1	s_1	d	—	d	d	s_1	s_1	d	—						

20. Key ~~A~~ F.

s	d'	—	s	m	~~d~~	r	m	—	m	s	—	m	d	~~m~~	t_1	d	—
m	s	m	d	d	—	t_1	d	—	s_1 ~~d~~	d	m_1	s_1	m_1	~~d~~	r_1 ~~t_1~~	m_1 ~~d~~	—
d	m	d	m	s ~~d~~	—	s_1	d	—	d	m	d	d	s_1	—	s_1	d	—

21. Key D.

d'	s	m	r	m	—	s	d'	m	r	d	—						
m	d	d	t_1	d	—	d	m	d	t_1	d	—						
d	m	d	s_1	d	—	m	d	s_1	s_1	d	—						

Key Eb.

^{l}t	d'	-.d'	d'	t	l.l	t.d'	se	-.se	se.se	l	l	l	se	l	-.l
^{r}m	m	-.m	m	m	m.m	r	m	-.m	m.m	m	m	r	-.m	de	-.de
O	ho	ly	th	most	merciful		Sa	viour,	Thou most	wor	thy	judge	e	ter	nal,
^{l}t	l	-.l	l	t	d'.d'	t.l	t	-.t	d'.t	d'	d'	t	-.d'	l	-.l
^{fe}se	l	-.l	l	s	f.f	f	m	-.m	m.r	d	l_1	m	-.m	l_1	-.l_1

Key Bb.

$^{fe}t_1$	-.t	t_1	d	—	de	-.de	de	r	r.d	t_1	l_1	se_1	d	r	m
$^{r}s_1$	-.s_1	s_1	s_1	—	s_1	-.s_1	s_1	l_1	l_1.s_1	f_1	—	m_1	l_1	t_1	d
Suf	fer	us	not,		suf	fer	us	not	at our	last		hour	for	a	my
^{l}r	-.r	r	m	—	m	-.m	m	f	f.m	r	d	t_1			
$^{r}s_1$	-.s_1	f_1	m_1	—	m_1	-.m_1	m_1	r_1	r_1.m_1	f_1	r_1	m_1			

t_1	d	se_1	d	r	m	m.t_1	d	se_1	d	t_1	l_1	l_1	se_1	l_1	—	f_1
se_1	l_1	m_1	l_1	t_1	d	se_1	l_1	m_1	s_1	f_1	m_1	r_1	m_1	de_1	—	r_1
pains	of	death,	for													
	d	r	m	t_1	m	r	d	t_1	m	t_1	d	r	t_1	l_1	—	l_1
	l_1	t_1	d	se_1	l_1	m_1	—	—	m_1	r_1	d_1	t_2	m_1	l_2	—	r

m_1	—	—	—
de_1	—	—	—
l_1	—	—	—
l_1	—	—	—

22. Key G.

m	—	s	m	r	—	d	—	m	r	d	—
d	—	r	d	t_1	—	d	—	d	t_1	d	—
d	—	t_1	d	s_1	—	d	—	s_1	s_1	d_1	—

23. Key A.

s	—	m	r	—	d	r	—	—	s	—	d	m	—	r	m	—	—
m	d	d	s_1	—	d	t_1	—	—	d	m	d	s_1	—	t_1	d	—	—
d	m	d	t_1	—	d	s_1	—	—	m	d	m	d	—	s_1	d	—	—

26. Key A.

d	f	m	—	s_1	r	d	—
d	r	d	—	m_1	f_1	m_1	—

27.a Key G.

m	r	d	t_1	d	—	s	f	m	r	m	—
s_1	f_1	m_1	r_1	m_1	—	m	r	d	t_1	d	—

27.b Key G.

m	~~f~~ r	s	f	m	—	d	~~r~~ f	m	r	d	—
s_1	f_1	m_1	r_1	m_1	—	m	r	d	t_1	d	—

28.a Key F.

s	m	f	m	—	—	m	d	r	d	—	—
m	d	r	d	—	—	s_1	m_1	f_1	m_1	—	—

28.b Key F.

s	m	f	m	—	—	m	d	r	d	—	—
m	~~d~~	r	~~m~~ d	—	—	d	—	t_1	d	—	—
~~m~~	~~f~~					~~d~~	~~r~~	~~t_1~~	~~d~~		
						d_1	m_1	s_1			
m	d	r	d								
d	d	r	d								

Henry Purcell.

Key G. Gloria.

l_1	t_1	| d	d.r	m	f.m | r	r	m	$^{s}d'$ | d'	r'	t	—.l | l											
m_1	m_1 | l_1	$l_1.t_1$	d	t_1.d | d	t_1	d	^{s}d.r | m	f	m	—.m | de	$^{m}m_1.t_1$	se$_1$.l_1	$m_1.f_1$									
d	m | m	m.f	s	f.s | l	s	s	^{m}l | se	l.t	l.se	—.l | l		^{l}m.f	d.r									
l_1	se$_1$ | l_1	$s_1.f_1$	m_1	$r_1.d_1$ | f_1	s_1	d_1	^{d}f | m	r	m	—.m | l_1												

Key D. Key G

^{s}r.m	t_1.d	$s_1.l_1$	t_1.d | s.l	m.f	r.m	f.s | m.r	—	d	m | m.m	m	^{f}d'	l | l	—.se										
| $r_1.s_1$	—.f_1	$s_1.d_1$	$f_1.s_1$ | $r_1.m_1$	$m_1.r_1$	s_1	l_1.d | d	t_1.d	d	s_1 | s_1	s_1	^{l}m	d | t_1	—										
| t_1.d	r.d	$t_1.l_1$	r.d | s_1	s.f	f.m	d.d | s	—	s	d | d	d	^{d}s	m | m	—										
|	$^{d}s_1.l_1$	$m_1.f_1$	$r_1.m_1$ | $t_2.d_1$	d.r	t_1.d	$l_1.m_1$ | s_1	—	d_1	d | d	d	f_1d	—.r | m	—										

Key G.

l		|				.s | l.t	d'.r'	m'	d' | —	t	$^{d'}$f	r | r	d	t_1	—.l_1							
$l_1.t_1$	d.r	| m.f	s	—	—	| .s	f.f	m	m | r.r	m.f	$^{m}l_1.l_1$	t_1.d | se$_1$	l_1	—	se$_1$								
m		|	.l	t.d'	r'.t	| m'.r'	d'.t	s.f	s.l | ta.l	s	^{s}d	f | t_1	f	t_1	—.m								
l_1	—.t_1	| d.r	m.f	s.l	t.s | d'.s_1	$l_1.t_1$	d.r	m.f | s	s_1	$^{d}f_1$	f_1 | m_1	r_1	m_1	—.m_1									

Key C.

l_1	—	^{f}d'	—.r' | se	—	se	— | —	—																
l_1	—	^{l}m	—.f | m	—	m	— | —	—																
| m	—	rl_1	— | t	—	t	— | —	—																
| l_1	—	rl_1	— | m	—	m	— | —	—																

29a Key C.

m	s	f	m	—	—	m	d	r	d	—	—
d	m	r	d	—	—	m	s	f	m	—	—

29b Key C.

s	d	t	m	—	—	s	m	r	d	—	—
d	m	r	d	—	—	m	s	f	m	—	—

30. Key ~~C~~ Bb

d	m	r	t_1	d	—	m	s	f	r	m	—
m_1	s_1	f_1	r_1	m_1	—	d_1	m_1	s_1	s_1	d	—

31. Key F.

d	m	r	r	d	—	m	s	f	f	m	—
m_1	s_1	f_1	f_1	m_1	—	d	m	r	s_1	d	—

32. Key F. Bb

m	d	t_1	r	d	—	s	m	r	f	m	—
s_1	m_1	r_1	f_1	m_1	—	m	d	s_1	s_1	d	—

33a. Key E.

s	r	m	—	m	t_1	d	—				
m	f	m	—	d	s_1	d	—				

33b Key E.

d	s_1	d	—	m	f	m	—				
m_1	f_1	m_1	—	d	s_1	d	—				

34a Key D. G

m	r	d	—	d	r	m	—				
s_1	f_1	m_1	—	m_1	s_1	d	—				

34b Key D. G.

m	s	d'	—	s	f	m	—				
s_1	f_1	m_1	—	m_1	s_1	d	—				

Henry Purcell.

Hallelujah.

Key C.

l.,t	d'	l	t.,d'	r'	t	m',r'	d'	d'	f',m'	r'	r'	s',r'	m'	m'	f',f'	f'	f'
d.,r	m	d	f.,f	f	m	m.,m	m	m	f.,f	f	f	s.,s	s	s	l.,l	r	r
m.,m	l	l	r',d'	t	t	t.,t	l	d'	r',d'	t	t	r',r'	r'	d'	d',d'	t	t
l_{1}.,l_{1}	l	l	l.,l	se	se	se.,m	l	l	r.,r	s	s	t_{1}.,t_{1}	d	d	l_{1}.,l_{1}	s_{1}	s_{1}

:S:

m',r'	m',f'	r'	—	d'	—	[illegible]	t_{1}	s_{1}	m r.,d	t_{1}	s_{1}	f r',m'	d',t	t	—	l	—						
l	s.,f	f	—	m	—	m l_{1}.,l_{1}	s_{1}	s_{1}	t_{1} l_{1}.,l_{1}	s_{1}	s_{1}	f r	f	m	—	m	—						
d'	.,r'	t	—	d'	—	m l_{1}.,r	r	t_{1}	m r.,r	r	t_{1}	d l.,se_{1}	l_{1}.,t	se	—	l	—						
f.,f	s_{1}	—	—	d	—	de f_{1}.,f_{1}	s_{1}	s_{1}	se f_{1}.,f_{1}	s_{1}	s_{1}	[illegible]	r	m	—	l_{1}	—						

Key G. Key A. Key C. D.S.

Laudate Dominum.

Canon, 3 in 1.

Key C.

r*	t_{1}	s_{1}	r*	.r	m	s	m	d	s	.s	l	m	—	f	s	f.,m	r						
			s	m	d	t_{1}	—	d	r	d.,t_{1}	l_{1}	t_{1}	d	r	s_{1}	l_{1}	t_{1}						
						s	.s	l	m	—	f	s	f.,m	r	m	f	s						

:S:

m	f	s	d	r	m	f	—	m	r	—	d	r	—	d									
d	—	t_{1}	l_{1}	—	s_{1}	r	t_{1}	s_{1}	r	.r	m	t_{1}	—	d									
d	r	m	f	—	m	r	—	d	s	m	d	s	—	d									

D.S.

35a. Key A.

S	d	t_1	d	r	d	t_1	d	—	—	—	—	—	m	r	m	f	m	r
	m_1	r_1	m_1	f_1	m_1	r_1	m_1	—	—	—	—	—	d	t_1	d	r	d	t_1
S	m	—	—	—	—	—	‖											
	d	—	—	—	—	—	‖											

35b. Key A.

S	d	t_1	d	r	d	t_1	d	—	—	—	—	:	m	r	m	f	m	r
	m_1	r_1	m_1	s_1	m_1	s_1	d	—	—	—	—	:	d	t_1	d	s_1	d	s_1
S	m	—	—	—	—	—	‖											
	d_1	—	—	—	—	—	‖											

36. Key F.

S	d'	s	f	m	—	—	m	s	t	d'	—	—	‖
	m_1	s_1	t_1	d	—	—	d	s_1	f_1	m_1	—	—	‖

37a. Key F.

S	d'	s	f	m	d	r	m	—	—	s	m	r	d	s_1	t_1	d	—	—	‖
	m_1	m_1	s_1	d	d	t_1	d	—	—	m	d	s_1	m_1	m_1	f_1	m_1	—	—	‖

37b. Key F.

S	d'	s	f	m	d	r	m	—	—	s	m	r	d	s_1	t_1	d	—	—	‖
	d	t_1	r	d	m_1	s_1	d	—	—	m_1	s_1	f_1	m_1	s_1	s_1	m_1	—	—	‖

3q. Key F.

S	d	r	m	r	m	—	s	t	d'	t	d'	—	‖
	d	t_1	d	t_1	d	—	m	r	m	f	m	—	‖
	d	s_1	d	s_1	d	—	d	s_1	d	s_1	d	—	‖

Henry Purcell.

Gloria. Canon, 4 in 1.

Key B♭.

m	—	|	—	r.r	d	—	|	t_1	-.t_1	l_1	-.l_1	|	m_1	—	d	t_1.l_1	|	se_1.m_1	m	-.m	r.d
		|	m_1	—	—	bah_1.bah_1	|	se_1	—	l_1	-.l_1	|	t_1	-.t_1	m	—	|	se_1	l_1.t_1	d.m	m_1
					m	—	|	—	r.r	d	—	|	t_1	-.t_1	l_1	-.l_1	|	m_1	—	d	t_1.l_1
								m_1	—	—	bah_1.bah_1	|	se_1	—	l_1	-.l_1	|	t_1	-.t_1	m	—

| t_1	—	l_1	—	|	m_1	-.r_1	m_1.fe_1	|	s_1	-.se_1	l_1	-.l_1	|	t_1	—	.d_1.t_1	d_1.r_1.m_1.f_1	|	s_1.s_1	—		
|-.m_1	bah_1.se_1	l_1	—	|	t_1	—			m	|-.f	m.r	d	-.d	|	t_1	-.t_1	l_1	—	|	.s_1.l_1	s_1.f_1.m_1.r_1	
| se_1.m_1	m	-.m	r.d	|	t_1	—	l_1	—	|	m_1	-.r_1	m_1.fe_1	|	s_1	-.se_1	l_1	-.l_1	|	t_1	—		
| se_1	l_1.t_1	d.m	m_1	|-.m_1	bah_1.se_1	l_1	—	|	t_1	—			m	|-.f	m.r	d	-.d	|	t_1	-.t_1		

	f.f	|	m.r_1.d	t_1.d_1.r	s_1.s_1	|	s.m	f.r		f.r	|	m.d	r	m.r_1.d	t_1.l_1	|	se_1	f.f	f.m	r		
d_1.d	—	|	r_1.r_1	m_1.f_1.s_1	l_1.s_1.f_1	|	d.d		d_1.m_1	r_1.f_1	|		r_1.f_1	m_1.s_1	f_1	|	m_1.bah_1.se_1	l_1.t_1	d	r_1.r_1		
.d_1.t_1	d_1.r_1.m_1.f_1	|	s.s_1	—			f.f	|	m.r_1.d	t_1.d_1.r	s_1.s_1	|	s.m	f.r		f.r	|	m.d	r	m_1.r_1.d:	t_1.l_1		
l_1	—	|	.s_1.l_1	s_1.f_1.m_1.r_1	d_1.d	—	|		r_1.r_1	m_1.f_1.s_1	l_1.s_1.f_1	|	d.d		d_1.m_1	r_1.f_1	|		r_1.f_1	m_1.s_1	f_1		

| —	d.t_1	l_1.d	l_1.t_1	|	se_1	l_1	—	se_1.bah_1	|	se_1	—	l_1	—	|	—	~~.~~						
| m_1	f_1.s_1	l_1.s_1	f_1.r	|	t_1	d.r	m	—	|	—	—	m	—	|	—	—						
| se_1	f.f	f.m	r	|	—	d.t_1	t_1	—	|	—	—	d	—	|	—	—						
| m_1.bah_1.se_1:	l_1.t_1	d	r_1	|	m_1	—	—	—	|	—	—	l_2	—	|	—	—						

40. Key Bb.

d	m	f	m	—	—	s_1	d	r	d	—	—
d	d	r	d	—	—	m_1	m_1	f_1	m_1	—	—
d	—	s_1	d	—	—	d_1	—	s_1	d_1	—	—

41. Key Gr.

m	r	d	—	s	f	m	—
s_1	f_1	m_1	—	m	r	d	—
d	s_1	d	—	d	s_1	d	—

42a Key A.

d	r	d	—	m	f	m	—
m_1	f_1	m_1	—	d	r	d	—
d	s_1	d	—	d	s_1	d	—

42b Key A.

d	r	d	—	m	f	m	—
d	t_1	d		s		d	
d	s_1	d	—	d	s_1	d	—

43 ~~5a~~ Key ~~A~~ 7.

m	d'	s	f	m	r	m	—	d	s	m	r	d	t_1	d	—
d	m	d	r	d	t_1	d	—	m_1	m_1	s_1	f_1	m_1	r_1	m_1	—
d	—	m_1	s_1	d	s_1	d	—	d_1	—	d	s_1	d	s_1	d_1	—

2y 15 c hoch

? In F.

44 ~~46~~. Key ~~F~~. D ~~A~~

s	d'	s	m	r	f	m	—	r	s	s	f	m	d'	t	—	d'	m
m	—	m	d	t	r	d	—	t_1	—	r	t_1	d	m	r	—	m	d
d	—	d	m	s_1	—	d	—	s_1	—	s_1	t_1	d	—	s_1	—	d_1	—

s	d'	t	d'	r'	—	t	r'	s	f	m	r^E	d^E	—		
m	s	r	d	t	—	r	t_1	t_1	r	d	t_1	d	—		
d	m	s	d	s_1	—	s_1	—	s_1	t_1	d	s_1	d_1	—		

Henry Purcell.

Gloria, Canon 2 in 1, by Inversion.

Key Bb.

d	—	—	l_1	s_1	$s_1.s_1$	l_1	$t_1.t_1$	d	r	m	m	m.r	f.m	r	d.t_1	t_1	
m_1	-.m_1	f_1	—	—	$m_1.r_1$	d_1	$r_1.r_1$	m_1d_1	s_1	s_1	s_1	l_1	d_1	r_1	-.r_1	$r_1.r_1$	s_1
		d	—	—	m	f	f.f	m	r.r	d	ta_1	l_1	l_1	$l_1.t_1$	$s_1.l_1$	t_1	de.,r
d_1	-.ta_2	l_2	f_2	d_1	$d_1.d_1$	f_1	$r_1.r_1$	l_1	t_1	d	d_1	f_1	f_1	fe_1	$m_1.fe_1$	s_1	m_1

	$l_1.l_1$	$t_1.t_1$	de.de	r.r	m	f	-.f	f.f	m.r	m	-.m	m	r.d	r	—	—	d
—	fe_1	s_1	$m_1.m_1$	$l_1.l_2$	$t_2.d_1$	$r_1.r_1$	r_1	r_1	-.r_1	$d_1.d_1$	d_1	d_1	-.d_1	d_1	$t_2.l_2$	m_1	-.f_1
r			m.m	r.r	d.d	$t_1.t_1$	l_1	s_1	-.s_1	$s_1.s_1$	$l_1.ta_1$	l_1	-.l_1	l_1	$t_1.d$	t_1	s_1
r_1	-.r_1	s_1	$s_1.s_1$	$f_1.f_1$	$m_1.m_1$	$r_1.r_1$	d_1	t_2	-.t_2	$d_1.d_1$	d_1	f_1	-.f_1	fe_1	fe_1	s_1	d_1

—	t_1	d	—	—	—
r_1	—	m_1	—	—	—
-.l_1	s_1	s_1	—	—	—
s_2	—	d_1	—	—	—

45 ~~44~~ ~~43~~. Key 7.

s	d	f	m	—	—	m	s_1	r	d	—	:—
m_1	—	s_1	s_1	—	—	s_1	m_1	f_1	m_1	—	:—
d	—	t_1	d	—	—	d	—	s_1	d	—	:—

s m f m m d r d
m_1 s_1 s_1 s_1 s_1 m_1 f_1 m_1
d — t_1 d d — s_1 d
Elsewhere

46 ~~45~~ ~~44~~. Key 7.

s	d'	m	r	m	—	m	s	d	t_1	d	:—
m	d	s_1	s_1	s_1	—	s_1	m_1	m_1	f_1	m_1	:—
d	m	d	t_1	d	—	d	d	s_1	s_1	d	:—

47 ~~46~~ ~~45~~. Key ~~Ab~~ A

d	r	m	r	m	f	m	—	—	s_1	t_1	d	t_1	d	r	d	—	—
d	t_1	d	t_1	d	t_1	d	—	—	m_1	f_1	m_1	r_1	m	t_1	m_1	—	—
d_1	s_1	d_1	s_1	—	—	d_1	—	—	d	s_1	d_1	s_1	—	—	d_1	—	—

48 ~~47~~. Key A.

d	m	s	f	m	—	s_1	d	m	r	d	—
d	d	m	r	d	—	m_1	m_1	s_1	f_1	m_1	—
d_1	—	d	s_1	d_1	—	d	—	d	s_1	d_1	—

49 ~~48~~. Key Z. (m s | f r | m — | d m | r t_1 | d —)

d	m	f	r	m	—	—	—	s_1	d	r	t_1	d	—	—	—
d	d	r	t_1	d	—	—	—	m_1	m_1	f_1	r_1	m_1	—	—	—
d	—	s_1	—	d_1	—	—	—	d	—	s_1	—	d_1	—	—	—

50 ~~49~~. Key G.

s_1	d	t_1	r	m	—	s	m	f	r	d	—
m_1	m_1	r_1	t_1	d	—	m	d	r	f_1	m_1	—
d_1	~~—~~	s_1	—	d_1	—	d	—	s_1	—	d	—

Henry Purcell.

Gloria. 2 in 1.

Key B♭.

s_1	—	d	t_1	m.m	l_1	r	-.d	d	—	t_1	l_1	-.l_1	t_1.d	l_1r.d	t	d	—						
				d_1	—	f_1	m_1	l_1.l_1	r_1	s_1	-.f_1	f_1	—	$m_1$$l_1$	s_1	-.s_1	l_1.t_1						
m	—	m	r	s_1.s_1	l_1	l_1.t_1	d.r	m	r.l_1	t_1.r	m.l_1	r	s_1.s_1	l_1r	—	m	f						
d_1	—	d_1	s_1	m_1.m_1	f_1	r_1.r_1	l_1	-.s_1	fe_1	s_1	de_1	r_1	t_2.s_2	$d_1$$f_1$	—	m_1	r_1						

Key F.

Key B♭.

Key E♭

Key F.

Key B♭

t_1	$^d s_1$			r.r	m.m	^{m}t.l	se.m	l	—	se	^{l_s}f.s_m	l	-.l	se	l_1.m	r.d	t_1						
s_1.f_1	^{m}t_2	d_1	—	t_2	d_1			s_1r.r	m.m	m.r	^{de}t_1.s_1	d	—	t_1	d.^{l}m_1	l_1	-.l_1						
r	$^d s_1$.r	m	r	-.r	d	^{m}t.t	d'.d'	t.l	t.t	t.m	^{m}r.m	f.m	m	—	m.^{f}d	t_1.l_1	m.t_1						
s_1	$^d s_2$.s_1	m_1.d_1	f_1.r	s_1	d_1	^{d}s.s	m	f	m	m_1	^{l}s_1.d	l_1.d_1	m_1	-.m_1	l_1.$f_1$$d_1$	f_1.r_1	m_1						

m	-.l_1	r	-.s_1	d	—	t_1	d	—	—	—	—	—											
se_1	l_1.l_1	s_1.f_1	m_1	l_1	-.r	s_1	-.d_1	f_1	m_1	—	—	—											
d	-.d	t_1.l_1	s_1.s	f.m	r	—	d.s_1	l_1	—	s_1	s_1	—											
—	f_1	t_2	d_1	f_2	s_2	-.s_1	m_1.d_1	l_2.f_2	d_1	—	—	—											

Key F

s	f	m	r	d	r	m	—	m	r	d	m	s_1	t_1	d	—
m	r	d	~~t~~ s_1	m_1	t_1	d	—	s_1	f_1	m_1	s_1	m_1	f_1	m_1	—
d	s_1	d	~~s~~ t_1	d	s_1	d_1	—	d	s_1	d	—	d	s_1	d_1	—

Consec. 5ths

52. Key Bb.

m	r	m	s	r	f	m	—	d	t_1	d	m	t_1	r	d	—
d	t_1	d	m	t_1	r	d	—	m_1	r_1	m_1	s_1	r_1	f_1	m_1	—
d	s_1	d_1	—	s_2	—	d_1	—	d	s_1	d_1	—	s_2	—	d_1	—

53. Key Ab

m	d	t_1	r	d	—	s_1	—	s	m	r	f	m	—	—	—
~~s_1~~	~~s_1~~	s_1	s_1	s_1	—	m_1	—	d	d	t_1	r	d	—	—	—
d_1	m_1	s_1	f_1	m_1	—	d_1	—	m	d	s_1	—	d_1	—	—	—

54.

Interlacing. (Better m_1 r_1 r_1 d_1 s_1 See Marguerite's version

55 Key A.

d	t_1	s_1	d	m	f	m	r	s	m	d	r	f	m	r	d
m_1	s_1	t_1	d	s_1	s_1	d	t_1	r	d	d	t_1	r	d	t_1	d
d_1	s_1	f_1	m_1	d_1	t_2	d_1	s_1	t_1	d	d	s_1	s_1	d	s_1	d

56 Key Cr.

m	—	m	f	—	r	d	—	m	r	—	—	s	—	s	f	—	m	r	—	f	m	—	—
d	—	d	t_1	—	s_1	d	—	d	t_1	—	—	m_1	—	m_1	s_1	—	d	t_1	—	r	d	—	—
d	—	d	s_1	—	f_1	m_1	—	d_1	s_1	—	—	d	—	d	t_1	—	d	s_1	—	s_1	d	—	—

Henry Purcell.

Gloria.

Key B♭.

m	— d	l_1	$t_1.d$	t_1	$s_1.t_1$	d	r	m	d	l_1	r.m	$t_1.l_1$	—.s_1	s_1			
s_1	— s_1	s_1	$f_1.f_1$	$f_1.r_1$	—.s_1	s_1	f_1	s_1	—.l_1	fe_1	s_1	s_1	fe_1	s_1			$s_1.s_1$
d	— d	d	r.r	r	$t_1.r$	r.d	—.t_1	d	$m_1.r$	d	t_1	l_1	r	t_1	r.r		$t_1.s_1$
d_1	— m_1	f_1	$r_1.r_1$	s_1	$s_1.f_1$	m_1	r_1	d_1	& l_2	r_1	$t_2.d_1$	r_1	—.r_1	s_1			

d.d	$t_1.s_1$	$r_1.m$	f	—.f	m r	de	d	d.r	$ta_1.l_1$	$l_1.s_1$ —.f_1	f_1	l_1	r	t_1	d		
$m_1.d_1$	$s_1.l_1$	$ta_1.ta_1$	l_1	—	s_1 l_1	l_1	—.l_1	l_1	$s_1.f_1$	f_1 $m_1.f_1$	f_1	f_1	l_1	s_1	s_1		
d.r	m.m	r	—	d.r	m.m f	m	f	f	r	d $ta_1.l_1$	l_1	d	f	r	m		
		$s_1.s_1$	$f_1.r_1$	$l_1.t_1$	$d_1.d$ f_1	l_1	l_2	ta_2	ta_2	d_1 —	f_2	f_1	r_1	s_1	m_1		

r	s_1	m	f	r	t_1	d	— t_1	d	—	—	—	
f_1	—.f_1	$m_1.f_1r.s_1$	l_1	l_1	r_1	s_1	— —	s_1	—	—	—	
l_1	r	s_1	d.d	f	—	m	r —	m	—	—	—	
$r_1.d_1$	t_2	d_1	l_2	f_2	s_2	—	— s_2	d_1	—	—	—	

57. Key G Fill in, using Do to Da (57)

m	d	s	d	f	m	r	–	m	d	s	d'	m	r	d	–
s_1	m_1	m_1	s_1	s_1	d	t_1	–	d	m_1	m_1	s_1	d	t_1	d	–
d	d	d	m	r	d	s_1	–	d	d	d	m_1	s_1	s_1	d	–

58. Fill in using S to Sd (30)

s	d	t_1	r	d	–	d	s	f	r	m	–
m	d	s_1	s_1	d	–	s_1	m_1	t_1	t_1	d	–
d	m	s	f	m	–	m	d	s_1	s_1	d	–

59 Key G ~~Write on plan~~ Harmonize

m	s	f	m	f	m	r	m	d	m	r	d	t_1	d	t_1	d
s_1	d	s_1	s_1	s_1	s_1	t_1	d	m_1	s_1	t_1	d	s_1	m_1	r_1	m_1
d	m	r	d	t_1	d	s_1	d	d	d	s_1	m	r	d	s_1	d

d'	m	r	d	r	d
d	d	s_1	s_1	s_1	
m	s	f	m	t_1	d

63. Key F.

m	m	f	m	r	–	d	d	m	r	d	–
d	d	r	d	t_1	–	d	d	d	t_1	d	–
d	d	t_1	d	s_1	–	d	m	s	s_1	d	–

64. Key G.

m	s	f	m	f	m	r	–	d	m	r	d	m	r	d	–
d	d	t_1	d	r	d	t_1	–	d	s_1	f_1	m_1	d	t_1	d	–
d	m	r	d	t_1	d	s_1	–	d	d	t_1	d	s_1	s_1	d	–

Henry Purcell.

Gloria. 3 int.

Key Bb.

Key F.

						s_1	-.s_1	l_1	t_1	l_1.s_1.-	l_1	t_1.t_1	~~d~~ f	~~r~~	~~s~~ d	—	
				d_1	-.d_1	r_1	m_1	r_1.d_1.-	r_1	m_1.m_1	f_1	r_1	~~d~~ f_1	—		~~d~~ f_1	~~s~~ s_1
s_1	-.s_1	l_1	t_1	l_1.s_1.-	l_1	t_1.t_1	d	l_1	s_1	—		~~d~~ s_1	l_1 r	r	m	r.d	t_1
d_1	-.t_2	l_2	s_2.s_1.f_1.m_1		r_1.r_1	s_1	d_1.d_1	f_1	—	m_1	r_1.r_1	s_1	s_1.d	t_1	d	l_1	s_1

Key Bb.

d	r	r	m	r.d	t_1	d	d	t_1	-.l_1	l_1	—	se_1	~~d~~ l_1 m_1		t_1.t_1	d	-.d
s_1	l_1	s_1.f_1	m_1	f_1	f_1	m_1	-.r_1	r_1	—	de_1	r_1		l_1 m_1.m_1	f_1	-.f_1	m_1.r_1	d_1.l_2
d	d	t_1	-.l_1	l_1	—	se_1	l_1	~~mm~~	m.m	f	-.f	m.r	~~d~~ s_1.m_1	l_1	—	se_1	l_1
m_1	f_1	s_1	d_1	f_1.f_1	r_1	m_1	bah$_1$	se_1	l_1	l_1	t_1	—	~~d~~ s_1	de_1	r_1	m_1	f_1

t_1.l_1	s_1.m_1	l_1	—	se_1	l_1			l_1	t_1.t_1	t_1	de	r	-.r	d	t_1	—	l_1
r_1	—	de_1	r_1			r_1	m_1.m_1	m_1	fe_1	s_1	-.s_1	f_1	m_1	—	r_1	—	d_1
		l_1	t_1.t_1	t_1	de	r	-.r	d	t_1	—	l_1	—	s_1	-.m_1	f_1.f_1	s_1	l_1.,t_1
s_1	l_1	—	r_1	~~mm~~						s_2	l_2.l_2	t_2	d_1	-.d_1	r_1.r_1	m_1	f_1

—	s_1	d	—	t_1	d	—	—	—
f_1	—	m_1	r_1	—	m_1	—	—	—
d.l_1	r	s_1	-.l_1	s_1	s_1	—	—	—
l_2	t_2	d_1	s_2	-.s_2	d_1	—	—	—

65. Key A.

s	f	m	f	—	m	r	—	—	m	r	d	r	—	t_1	d	—	—
m	r	d	t_1	—	d	t_1	—	—	s_1	f_1	m_1	f_1	—	r	m_1	—	—
d	t_1	d	r	—	d	s_1	—	—	d	t_1	d	s_1	—	s_1	d	—	—

66. Key Bb.

s_1	d	t_1	t_1	d	r	m	—	s	s	f	f	m	r	d	—		
m_1	s_1	r_1	r_1	d_1	t_2	d_1	—	m_1	m_1	r_1	s_1	s_1	f_1	m_1	—		
d_1	m_1	s_1	f_1	m_1	s_1	d	—	d	d	s_1	t_1	d	s_1	d_1	—		

67. Key

s_1	d	d	d	t_1	d	m	r	r	s	s	s	r	m	r	d		
m_1	m_1	m_1	m_1	f_1	s_1	d	t_1	t_1	d	m_1	m_1	s_1	s_1	f_1	m_1		
d_1	d_1	d_1	d_1	r_1	m_1	d_1	s_1	s_1	m_1	d_1	d	t_1	d	s_1	d_1		

68. Key

s_1	s_1	d	d	r	r	m	—	s	s	m	m	r	r	d	—		
m_1	m_1	s_1	m_1	f_1	s_1	s_1	—	m_1	m_1	s_1	s_1	f_1	f_1	m_1	—		
d	d	m	d	t_1	t_1	d	—	d	d	d	d	s_1	s_1	d_1	—		

69. Key F

s	m	f	r	d	m	r	—	s_1	d	t_1	r	m	r	d	—		
m	d	t_1	t_1	d	d	t_1	—	m_1	m_1	s_1	t_1	d	t_1	d	—		
d	d	r	s_1	m	d	s_1	—	d	d	s_1	s_1	d	s_1	d	—		

70. Key G.

m	d	t_1	r	d	m	r	—	m	s	f	r	m	r	d	—		
s_1	m_1	f_1	f_1	m_1	d	t_1	—	d	d	t_1	t_1	d	t_1	d	—		
d	d	r	s_1	d	d	s_1	—	d	m	r	s_1	d	s_1	d	—		

Henry Purcell.

Key B♭.

Gloria. 4 in 2.

	d	—	t_1	d	d.t_1	l_1	r	.s_1	m	—	r.d	t_1	t_1	d	l_1	r	.d,t_1
d_1	—	r_1	—	m_1	m_1.m_1	f_1	f_1.r_1	s_1	.m_1	l_1	.l_1	l_1.s_1	s_1	~~d~~	fe_1	s_1	~~.d~~ .s_1
					d	—	t_1	d	d.t_1	l_1	r	.s_1	m	—	r.d	t_1	t_1
				d_1	—	r_1	—	m_1	~~m_1~~ m_1	f_1	f_1.r_1	s_1	.m_1	l_1	.l_1	l_1.s_1	s_1

l_1	.s_1	s_1			l_1.l_1	t_1.t_1	l_1.s_1,fe_1	se_1.m_1	d	t_1	.t_1	t_1.l_1	l_1	— se_1	l_1		
d_1	r_1	s_2	t_2.t_2	m_1.m_1	f_1.fe_1	s_1.s_1	re_1	m_1	.l_2	m_1	t_2	d_1.d_1	f_1	m_1			l_2
d	l_1	r	.d,t_1	l_1	.s_1	s_1			l_1.l_1	t_1.t_1	l_1.s_1,fe_1	se_1.m_1	d	t_1	.t_1	t_1.l_1	l_1
—	fe_1	s_1	.s_1	d	r_1	s_2	t_2.t_2	m_1.m_1	fe_1.fe_1	s_1.s_1	re_1	m_1	.l_2	m_1	t_2	d_1.d_1	f_1

	t_1	d	de	r.m	f	m	.m	m.l_1	r	.s_1	d	.r_1,d	t_1.,l_1	s_1	m	.f_1,m	r.,d
t_2.d_1	r_1	d_1.t_2	l_2.s_1	f_1	~~.s_1~~ ~~m_1~~	~~s_1~~	.m_1	f_1	.r_1	t_2	d_1.m_1	l_1.,s_1	f_1	—	m.s_1	s_1	.f_1
—	se_1	l_1			t_1	d	de	r.m	f	m	.m	m.l_1	r	.s_1	d	.r_1,d	t_1.,l_1
m_1			l_2	t_2.d_1	r_1	d_1.t_2	l_2.s_1	f_1.m_1	r_1	s_1	.m_1	f_1	.r_1	t_2	d.m_1	~~s_1~~	s_2

d	—	—	—
m_1	—	—	—
s_1	—	—	—
d_1	—	—	—

71. Key G. See the Hewitt version

s_1	d	m	r	r	m	—	—	s	f	m	r	r	d	—	—	d	t_1
m_1	s_1	s_1	s_1	t_1	d	—	—	d	t_1	d	t_1	t_1	d	—	—	m_1	f_1
d	m	d	t_1	s_1	d	—	—	m	r	d	s_1	s_1	d	—	—	d	s_1

d	s_1	d	d	r	m	m	r	d	d	t_1	d	—	—	‖
m_1	r_1	m_1	s_1	t_1	d	s_1	f_1	m_1	m_1	r_1	m_1	—	—	‖
d	t_1	d	m_1	s_1	d_1	d	t_1	d	s_1	s_1	d	—	—	‖

72. Key F.

s	m	s	f	r	f	m	d	m	r	—	—	m	d	m	r	t_1	r
m	d	m	r	t_1	r	d	—	d	t_1	—	—	s_1	m_1	s_1	f_1	r_1	f_1
d	—	d	s_1	—	t_1	d	—	d	s_1	—	—	d	—	d	s_1	—	t_1

d	m	r	d	—	—	‖
m_1	s_1	f_1	m_1	—	—	‖
d	—	s_1	d	—	—	‖

73. Key G.

m	r	r	d	m	r	—	—	m	d	d	m	r	d	—	—	‖
s_1	f_1	f_1	m_1	d	t_1	—	—	d	s_1	m_1	s_1	f_1	m_1	—	—	‖
d	s_1	t_1	d	d	s_1	—	—	d	m	d	s_1	s_1	d	—	—	‖

74. Key F.

s	—	m	d	f	m	r	—	m	—	d	s_1	m	r	d	—	‖
m	—	d	s_1	t_1	d	t_1	—	d	—	m_1	m_1	s_1	f_1	m_1	—	‖
d	—	d	m	r	d	s_1	—	d	—	d	d	s_1	s_1	d	—	‖

Henry Purcell.

Key B♭.

Gloria. 3 in 1, by Inversion.

s_1	$-.l_1$	t_1	d	d	$d.r_1 d$	$t_1.l_1$	s_1	d	$t_1.l_1$	$s_1.f_1$	m_1	m	r	$-.m_1 r$	$d.t_1$	$l_1.s_1$							
		s_1	$-.f_1$	m_1	r_1	r_1	$r_1.d_1 r_1$	$m_1.f_1$	s_1	r_1	$m_1.f_1$	$s_1.l_1$	t_1	t_2	d_1	$-.t_1 d_1$							
				s_1	$-.l_1$	t_1	d	d	$d.r_1 d$	$t_1.l_1$	s_1	d	$t_1.l_1$	$s_1.f_1$	m_1	m							
d	$-.d$	s_1	l_1	m_1	s_1	$s_1.f_1$	m_1	l_2	s_2	$-.s_2$	$d_1.r_1$	$m_1.f_1$	s_1	s_2	l_2	$-.l_2$							

s_1			$d.d$	$t_1.t_1$	$l_1.l_1$	$se_1.se_1$	l_1	t_1	—	$.t_1$	$d.d$	$r.d$	t_1	m	—		r						
$r_1.m_1$	$fe_1.s_1$	s_1			$r_1.r_1$	$m_1.m_1$	$fe_1.fe_1$	$s_1.s_1$	fe_1	m_1	—	$.m_1$	$r_1.r_1$	$d_1.r_1$	m_1	t_2	—						
r	$-.m_1 r$	$d.t_1$	$l_1.s_1$	s_1			$d.d$	$t_1.t_1$	$l_1.l_1$	$se_1.se_1$	l_1	t_1	—	$.t_1$	$d.d$	$r.d$	t_1						
$t_2.s_2$	r_1	m_1	fe_1	s_1	$f_1.f_1$	$m_1.m_1$	$l_2.l_2$	$m_1.m_1$	$-.re_1$	$m_1.m_1$	l_1	$-.l_1$	se_1	$l_1.s_1 f_1 m_1 r_1 d_1$	s_1	$-.f_1$							

$-.r$	$d.t_1$	l_1	—	—	t_1	d	—	$-.t_1 d$	r	s_1	$-.l_1$	ta_1	l_1	t_1	d	—	t_1						
	d_1	$-.t_2 d_1$	$r_1.m_1$	f_1	—	—	m_1	r_1	—	$-.m_1 r_1$	d_1	s_1	f_1	—	m_1	r_1	—						
m	—		r	$-.r$	$d.t_1$	l_1	—	—	t_1	d	—	$-.t_1 d$	r	s_1	—	—	—							
$m_1.r_1$	$m_1.d_1$	$f_1.m_1$	$f_1.r_1$	l_1	—	—	s_1	fe_1	f_1	m_1	—	—	f_1	s_1	d_1	s_2	—						

d	—	—	$\frown$
m_1	—	—	—
s_1	—	—	—
d_1	—	—	—

80. Key A.

m	s	f	s	f	m	r	—	m	d	r	d	l_1	t_1	d	—	‖
d	m	r	d	l_1	d	t_1	—	d	l_1	f_1	m_1	f_1	r_1	m_1	—	‖

81. Key G.

m	f	s	l	—	f	m	—	—	d	r	m	f	—	r	d	—	— ‖
d	r	m	f	—	r	d	—	—	d	t_1	d	l_1	—	t_1	d	—	— ‖

82. Key D.

d	r	m	s	l	s	l	—	d'	l	s	m	f	r	d	—	‖
d	t_1	d	m	f	m	f	—	l	f	m	d	r	t_1	d	—	‖

83. Key F.

s	d'	l	f	m	r	m	—	m	s	f	r	d	t_1	d	—	‖
m	m	d	l_1	d	t_1	d	—	d	d	l_1	f_1	m_1	r_1	m_1	—	‖

84. Key G. Or: Invert the 2 parts

m	s	m	f	l	f	s	—	f	m	—	—	d	m	d	r	f	r	m	—	r	d	—	— ‖
d	—	d	l_1	—	f_1	m_1	—	r_1	d_1	—	—	m_1	—	m_1	f_1	—	f_1	s_1	—	t_1	d	—	— ‖

(f, r, f) (r, f, r) Bres

Vr. Ur. 208

85. Key F.

m	s	f	l	s	f	m	—	d	m	r	f	m	r	d	—	‖
d	t_1	l_1	d	t_1	s_1	d	—	d	d	t_1	l_1	d	t_1	d	—	‖

86. Key D.

s	m	l	f	d'	d'	s	—	m	d	f	r	s	s	d	—	‖
m	d	f	r	l_1	d	t_1	—	d	d	l_1	f_1	m_1	f_1	m_1	—	‖

Henry Purcell.

Gloria 4 in 1, by Inversion.

Key Bb.

			s_1	-.l_1	t_1	d.d	r	s_1.l_1	t_1.d_1.r	m	r.r	s	-.f	m	r	d.d	f	m
				s_1	-.f_1	m_1	r_1.r_1	d_1	s_1.f_1	m_1.r_1.d_1	t_2	d_1.d_1	s_2	-.l_2	t_2	d_1	r_1.r_1	l_2
	s_1	-.l_1	t_1	d.d	r	s_1.l_1	t_1.d_1.r	m	r.r	s	-.f	m	r	d.d	f	m	r	d
		s_1	-.f_1	m_1	r_1.r_1	d_1	s_1.f_1	m_1.r_1.d_1	t_2	d_1.d_1	s_2	-.l_2	t_2	d_1	r_1.r_1	l_2	t_2	d_1

r	d	t_1.r	s_1		s_1.d	t_1.r	s_1.m	r.r	.s_1	t_1	.m	r.r	d	t_1.	.l_1	sl_1.bah$_1$	m$_1$		
t_2	d_1	r_1	m_1.d_1	s_1		s_1.r_1	m_1.d_1	s.t_2	d_1.d_1	.s_1	m_1	.t_2	d_1.d_1	r_1	m_1.	.bah$_1$	sl_1.l_1		
t_1.r	s_1		s_1.d	t_1.r	s_1.m	r.r	.s_1	t_1	.m	r.r	d	t_1.	.l_1	sl_1.bah$_1$	m$_1$	—	m_1.~~bah$_1$~~ f_1		
r_1	m_1.d_1	s_1		s_1.r_1	m_1.d_1	s_1.t_2	d_1.d_1	.s_1	m_1	.t_2	d_1.d_1	r_1	m_1.	.bah$_1$	sl_1.l_1	t_1	—		

—	m_1.fe_1	s_1.l_1	t_1	m	r	d	f	m	r	—	d	t_1	d	—	t_1	d	⊙		
t_1	—	t_1.l_1	s_1.fe_1	m_1	t_2	d_1	r_1	l_2	t_2	d_1	-.r_1	m_1	—	r_1	—	m_1	—		
s_1.l_1	t_1	m	r	d	f	m	r	d	t_1	-.l_1	s_1	—	s_1.l_1	t_1.l_1.s_1		s_1	—		
t_1.l_1	s_1.fe_1	m_1	t_2	d_1	r_1	l_2	t_2	d_1	r_1	m_1	-.f_1	s_1	d_1	s_2	—	d_1	—		

88. Key Bb.

m	r	m	f	—	r	m	—	—	d	t_1	d	l_1	—	t_1	d	—	—
d	t_1	d	l_1	—	t_1	d	—	—	m_1	r_1	m_1	f_1	—	r_1	m_1	—	—
d	s_1	d	f_1	—	s_1	d_1	—	—	d	s_1	d	f_1	—	s_1	d_1	—	—

89. Key G.

d	r	m	d	f	—	m	—	m	r	d	m	l	—	s	—		
d	t_1	d	m_1	l_1	—	s_1	—	d	t_1	d	d	d	—	m	—		
d	s_1	d	d	f_1	—	d	—	d	s_1	m	d	f	—	d	—		

90. Key E.

d'	—	s	l	—	s	f	—	m	r	—	—	s	—	m	s	—	f	m	—	r	d	—	—
m	—	d	d	—	d	l_1	—	d	t_1	—	—	m	—	d	d	—	l_1	d	—	t_1	d	—	—
d	—	m	f	—	m	f	—	d	f	—	d	s	—	—	d	—	d	m	—	f	s	—	s_1	d	—	—

91. Key F.

s	f	m	d	f	m	r	—	m	r	d	s_1	l_1	t_1	d	—		
m	r	d	d	l_1	d	t_1	—	d	t_1	d	m_1	f_1	f_1	m_1	—		
d	s_1	d	m	f	d	s	—	d	s_1	m_1	d_1	f_1	s_1	d	—		

92. Key E.

s	m	d	l_1	d	m	r	—	d'	s	m	d	m	r	d	—		
m	d	s_1	f_1	s_1	d	t_1	—	m	m	d	l_1	d	t_1	d	—		
d	d	m	f	m	d	s	—	d	d	d	f	s	s	d	—		

93. Key F.

d	r	m	f	—	—	s	l	t	d'	—	—						
m_1	s_1	d	l_1	—	—	d	d	f_1	m_1	—	—						
d	t_1	d	f_1	—	—	m_1	f_1	s_1	d	—	—						

Henry Purcell.

Gloria.

Key Bb.

m	—	m	m	r	d	t_1	t_1	m	f	m	—	r	—	$^{s}d'$	d'	t	l
m_1	—	m_1	s_1	se_1	l_1	se_1	se_1	m_1	l_1	l_1	—	t_1	—	$m_1 l_1$	l_1	r	t_1
d	—	t_1	d	r	m	m	t_1	d	r	r	d	t_1	—	$t_1 m$	f	s	l
l_1	—	m_1	d_1	t_2	l_2	m_1	m_1	d_1	r_1	m_1	f_1	s_1	—	$m_1 l_1$	r	m	f

Key F.

l	se	—	l	m	m	f, m	~~r, m~~	^{se}t	d'	s	d'	d'	—	t	d'	—	$^{d'}r$
r	—	r	de	—	—		~~m~~ l_1	^{l}r	m, r	d, r	m	r	— m	f	m	—	$^{f}s_1$
l	t	—	l	l	l	r, m	f, m	^{r}s	s	s	s	s	—	s	s	—	$^{l}t_1$
m	—	m_1	l_1				r	^{r}s	d, r	m, r	d	s	s	s_1	d	—	$^{f}s_1$

Key C.

Key Bb

m	d	f	s	m	f	m	d	r	m	—	—	r	— m	r. d	d	t_1	— l_1
s_1	m_1	l_1	ta_1	s_1	l_1	s_1	s_1	s_1	s_1	—	—	f_1	— s_1	f_1	l_1	—	se_1
d	d	d, r	m	m	d	d	m	t_1	d	—	—	f	— m	f	m	—	r
d	—	—	—	—	—	—	— d	s_1	d_1	—	—	r_1	— d_1	r_1	m_1	— r_1	m_1

l_1	—	—	‖
l_1	—	—	‖
de	—	—	‖
l_1	—	—	‖

94. Key D.

d'	l	s	f	m	d	r	—	m	f	s	r	m	r	d	—
m	d	d	r	d	d	t_1	—	s_1	l_1	d	t_1	d	t_1	d	—
d	f	m	s	d'	m	s	—	d	f	m	s	s	s_1	d	—

95. Key F.

d	m	d	m	s	m	r	d	t_1	d	—	—	d'	s	d'	l	f	l	s	t_1	m	d'	r'	d'	—	—
m_1	s_1	m_1	s_1	—	s_1	f_1	m_1	r_1	m_1	—	—	m	—	d	d	l_1	d	t_1	r	d	m	f_1	m_1	—	—
d	—	d	d	t_1	d	s_1	—	s_1	d	—	—	d_1	—	m_1	f_1	—	f_1	s_1	—	s_1			d	—	—

96. Key A.

s_1	—	d	r	m	—	s	—	s	f	m	r	d	—		
m_1	—	s_1	t_1	d	—	r	—	m	l_1	d	t_1	d	—		
d_1	—	m_1	s_1	d	—	t_1	—	d	f_1	s_1	s_1	d	—		

99. Key A.

s	l	s	f	m	r	m	—	f	s	—	—	m	f	m	m	r	d	l_1	—	t_1	d	—	—
m	f	m	r	d	t_1	d	—	l_1	d	—	—	s_1	l_1	d	d	t_1	d	f_1	—	r_1	m_1	—	—
d	—	d	s_1	—	s_1	d	—	f_1	m_1	—	—	d	—	d	s_1	—	m_1	f_1	—	s_1	d_1	—	—

100. Key E.

m	f	s	d'	s	f	m	—	s	l	s	f	m	r	d	—
d	l_1	m	m	r	t_1	d	—	m	f	m	l_1	d	t_1	d	—
d	d	d	d	t_1	s_1	d	—	d	d	d	f_1	s_1	s_1	d	—

101. Key C.

d'	d'	s	t	d'	r'	r'	d'	l	s	f	m
m	m	r	s	m	s	t_1	m	d	t_1	r	d
d	d	t_1	r	d	t_1	s_1	d	f_1	s_1	s_1	d

G. F. Handel.

Key D.

Caernarvon.

s	l	s	m	,fe	s	—	d	f	m.r	r	,d	d	—	s	s
m	f	r	d	,d	r	—	d	t_1	d	d	t_1	d	—	m	r
d'	d'	t	l	,l	t	—	s	s	s	s	,s	m	—	d'	s
d	f_1	s_1	l_1	,l_1	s_1	—	m	r	d	s	s_1	d	—	d	t_1

Key A. Key D.

m	l	t	d'	—	$^{m'}l$	s	d.r	t_1	,d	d	—	—	^{d}s	d'	m	l
d	d	f	m	—	^{s}d	r	d.f	s_1	,s_1	s_1	—	—	^{s_1}r	d	d	d
s	f	r'	d'	—	$^{d'}f$	f	m.f	r	,s	m	—	—	^{m}t	m'	s	l
d	f	r	l	—	$^{m}l_1$	t_1	d	s_1	s_1	d_1	—	—	$^{d_1}s_1$	l_1,t_1	d	f

s	f	,m	m	—	s	l	,d'	r	m.f	r	,d	d	—				
m	r	,r	d	—	m	f	,s	d	d	d	,t_1	d	—				
l	l	,l	l	—	d'	d'	,d'	l	l	s	,s	m	—				
de	r	,r	l_1	—	d	f	,m	f	r	s	,s	d	—				

102. Key D.

s	d'	s	s	—	f	m	—	—	f	l	f	m	—	r	d	—	—
m	—	m	r	t_1	r	d	—	—	l_1	d	l_1	d	—	t_1	d	—	—
d	—	d	t_1	s_1	t_1	d	—	—	f	—	f	s	—	s	d	—	—

103. Key F.

m	s	f	m	f	—	m	r	—	d	m	r	d	l_1	—	t_1	d	—
d	d	s_1	s_1	s_1	—	d	t_1	—	m_1	s_1	f_1	m_1	f_1	—	f_1	m_1	—
d	m	r	d	t_1	—	d	s_1	—	d	d	s_1	d	f_1	—	s_1	d	—

no Third

s better omitting It

s — Fb
Fb — Dc

104. Key C.

s	s	m	s	t	—	d'	r'	—	t	d'	s	d'	m'	—	r'	d'	—
m	m	d	d	s	—	d'	t	—	s	m	d	f	s	—	f	m	—
d	d	—	m	r	—	d	s_1	—	s_1	d	—	l_1	s_1	—	s_1	d	—

Fb — D
Fb — Sb

105. Key E

s	f	m	f	—	m	r	—	—	m	f	s	m	—	r	d	—	—
m	l_1	d	d	—	d	t_1	—	—	d	d	r	d	—	t_1	d	—	—
d	d	d	l_1	—	d	s_1	—	—	d	l_1	t_1	d	—	s_1	d	—	—
D_1	Fc1	D_2	Fb1		D_2	S_1			D_2	Fb1	Sb1	D_2		s	d		

106. Key F.

s	—	m	s	f	m	r	—	s	—	m	f	m	r	d	—		
m	—	d	d	s_1	d	t_1	—	t_1	—	d	d	d	t_1	d	—		
d	—	d	m	r	d	s_1	—	s_1	—	d	l_1	s_1	s_1	d	—		

G. F. Handel.

Gilead.

Key B♭.

l_1	m_1	se_1	l_1	t_1	d	r	t_1	—	d	s_1	t_1	d	r	m	f	r	.m	f	m
m_1	m_1	m_1	m_1	m_1	l_1	t_1	se_1	—	l_1	s_1	s_1	s_1		d	r	t_1	t_1	d	t_1
d	m	r	d	t_1	m	f	m	—	m	d	f	m	r	s	l	s	.s	f	s
l_1	d	t_1	l_1	se_1	l_1	r_1	m_1	—	l_1	m_1	r_1	d_1	t_1	d	f_1	s_1	$.s_1$	l_1	s_1

r	d	t_1	l_1	se_1	se_1	$.t_1$	m	l_1	r.m	d.t_1	t_1	l_1	l_1	—					
l_1	s_1	f_1	r_1	m_1	$.se_1$	l_1	l_1	se_1	l_1	l_1	se_1	l_1	m_1	—					
r	m	f	l_1	t_1	.m	m	r.m	m	m	m	r.m	d	—						
f_1	m_1	r_1	f_1	m_1	$.r_1$	d_1	r_1.d_1	t_2	l_2	m_1	m_1	l_2	—						

107. ~~106~~ Key G. Fb — Sa

m	d	r	m	—	s	f	—	m	r	—	—	s	m	f	s	—	d'
d	m_1	s_1	s_1	—	m	d	—	d	t_1	—	—	d	—	d	r	—	m
d	—	t_1	d	—	d	l_1	—	d	s_1	—	—	m	d	l_1	t_1	—	d

d'	—	t	d'	—	—
f	—	f	m	—	—
l_1	—	s_1	d	—	—

Hidden 5th

See Mr Hecht.

08. ~~107~~ Key F.

m	f	s	m	f	m	r	—	m	f	s	m	f	r	d	—		
d	l_1	m_1	s_1	d	d	t_1	—	d	d	r	d	d	t_1	d	—		
d	d	d	d	l_1	d	s_1	—	d	l_1	t_1	d	l_1	s_1	d	—		

F — Tc See Mr S's paper.

109. Key F. f? f s

m	r	d	r	m	f	s	—	l_1	t_1	d	r	m	r	d	—		
s_1	r_1	f_1	f_1	s_1	d	t_1	—										
d	s_1	l_1	t_1	d	l_1	s_1	—	f_1	f_1	m_1	s_1	d	s_1	d	—		

F — Tb

110. Key A. s_1 ? s_1

d	—	r	m	f	—	l_1	—	t_1	d	d	t_1	d	—				
m_1	—	s_1	s_1	d	—	d_1	—	f_1	m_1	l_1	f_1	m_1	—				
d	—	t_1	d	l_1	—	f_1	—	r_1	m_1	f_1	s_1	d_1	—				

111. Key G. Fle in

m	s	m	s	f	f	m	—	m	f	m	d	d	t_1	d	—		
m_1	s_1	d	s_1	l_1	t_1	d	—	d	t_1	d	l_1	m_1	r_1	m_1	—		
d	t_1	d	m_1	f_1	r_1	d_1	—	m_1	r_1	d_1	f_1	s_1	s_1	d_1	—		

112. Key G. Plan

m	d	r	m	f	f	m	—	d	l_1	t_1	d	d	t_1	d	—		
s_1	m_1	s_1	s_1	l_1	t_1	d	—	s_1	f_1	f_1	m_1	m_1	r_1	m_1	—		
d	d	t_1	d	f	r	d	—	m_1	f_1	r_1	d_1	s_1	s_1	d_1	—		

G. F. Handel.

Kedron.

Key F.

d	m	—	f	|	s	—	f	m	r	f	|	m	—	d	m	—	f	|	s	—
s_1	d	—	d	|	d	—	r	d	—	t_1	|	d	—	s_1	d	—	t_1	|	d	—
m	s	—	f	|	m	—	l	s	—	s	|	s	—	m	s	—	s	|	s	—
d_1	d	—	l_1	|	m_1	—	f_1	s_1	—	s_1	|	d	—	d	d	—	r	|	m	—

Key C.

l	t	—	d'	|	r	—	sd'	l	—	f'r'	|	t	—	t	d'	—	—	|
d	f	—	m	|	t_1	—	rs	f	—	l	|	s	—	f	m	—	—	|
f	s	—	s	|	s	—	sd'	d'	—	r'	|	r'	—	r'	d'	—	—	|
f	r	—	d	|	s	—	t_1m	f	—	r	|	s	—	s_1	d	—	—	|

Key F. Key Bb

~~s~~ d	d'	—	m	|	l	—	rl_1	sl_1	—	r	|	d	—	d	m	—	s_1	|	l_1	—
sr	s	—	d	|	d	—	l_1m_1	r_1	—	t_1	|	l_1	—	s_1	s_1	—	s_1	|	f_1	—
mt	d'	—	s	|	l	—	rl_1	t_1	—	m	|	m	—	d	d	—	d	|	d	—
ds_1	m_1	—	d	|	f	—	f_1d_1	t_2	—	sl_1	|	l_1	—	m_1	d_1	—	m_1	|	f_1	—

Key F.

f	m r	—	d	|	d	—	df	f	—	m	|	f	r —	d	d	—	—	|
d	d	—	t_1	|	d	—	l_1r	r	—	d	|	d	—	t_1	d	—	—	|
l	m s		s	|	m	—	ml	s	—	s	|	l	s	—	s	—	—	|
r_1	s_1	—	s_1	|	d_1	—	l_1r	t_1	—	d	|	f_1	s_1	—	d_1	—	—	|

113. Key C. Harm.

d'	—	d'	s	l	—	l	—	t	d'	d'	t	d'	—
m	—	m	m	d	—	d	—	f	m	m	r	m	—
d	—	d	d	f	—	f	—	r	d	s_1	s_1	d	—

Fb — F.

114. Key C.

d'	—	d'	d'	t	—	t	—	d'	d'	d'	t	d'	—
m	—	s	m	r	—	r	—	f	l	m	r	m	—
d	—	m	d	s	—	s	—	l	f	s	s	d	—
D_2		Db_1	D_2	S_1		S_1		Fb_1	F_1	Dc_1	S	D_2	

115. Key G.

s	l	f	m	d	f	m	r	m	f	r	d	s_1	l_1	t_1	d
m	d	d	s_1	s_1	t_1	d	t_1	d	r	t_1	d	m_1	f_1	r_1	m_1
d	f_1	l_1	d	~~m~~	~~t_1~~ r	d	s_1	d	s_1	f_1	m_1	d	f_1	s_1	d

J.S.S.

116. Key G.

s_1	d	r	m	d	f	m	r	m	f	s	l	f	m	r	d
m_1	m_1	s_1	s_1	d	d	d	t_1	d	d	m	d	l_1	d	t_1	d
d	d	t_1	d	m_1	l_1	d	s_1	d	l_1	d	f	f	s	s_1	d
D_1	D_2	Sb_1	D_1	Db_2	Fb_1	D_2	S_1	D_2	Fb_1	D_1	F_1	F_2	Dc_1	S_1	d

117. Key E.

s	s	s	f	m	r	d	—	d'	t	l	s	f	m	r	—	f	f

f	f	s	l	r	—	f	f	m	r	d	t_1	d	—

Beethoven.

Key E.

"Thy goodness spreads."

s	s	-.s	d'	-.d'	d' t.l	s	-.s	s	-.se	l	r'	d' t.		t	t
m	m	-.r	d.t₁ l₁.d		f	-.f	f r.t₁	d.t₁ d.r		d	r.f	m r.		r	m
d'	.s d'.t		l.s f.s		f.l r'.d'		t	-.s	s.f m.m		m	l	s s.		s	se
d			.d f.m		r	-.r	.r s.f		m.r d.t₁		l₁.s₁	f₁.r₁	s₁ -.fe₁	s₁.l₁	s₁.f₁	m₁.t₁

Key B.

t	d'	d f	f	-.f	m	r	d	-.d	m.r d.t₁	t₁	d.d	d.de r.t₁	t₁	d	—
m.t₁	m.r	d f₁.l₁	s₁	-.s₁	s₁	f₁	m₁	-.m₁	s₁.f₁ m₁.r₁	r₁	d₁.m₁	m₁.m₁ r₁.f₁	f₁	m₁	—
se	l	lr	r.d t₁.r		d	l₁	s₁.d m.s		t₁	d.f	f	m.d	d.t₁ l₁.r	r	d	—
m.r	d.t₁	lr₁.d₁	t₂.l₂	s₂.t₂	d₁	f₁	s₁	-.s₁	s₂ -.s₂	d₁	d₁.dt₁	l₁.s₁ f₁.s₁	s₁	d₁	—

Key G.

dm	l	-.l	l	-.l	l	-.l	l	-.l	l -.l	l	-.l	se l.d	t₁	—	—
dm	m r.r		r	-.r	r de.de		de	-.de	r -.r	l₁	-.l₁	r d.l₁	se₁	—	—
	fl l.l		l	-.l	l	-.l	s	-.s	f -.f	m	-.m	m m	m	—	—
	m₁f₁ l₁.r		f	—	.m₁ s₁.d		m	—	.r₁ f₁.l₁	d₁	-.d	t₁ l₁	m₁	—	—

Key E.

t₁r	s	-.s	f	-.f	dm	—	ma.ma ma.ma		r	-.r	r	—	d	—	
t₁r	d	-.d	t₁	-.t₁	d	—	d.d d.d		d t₁.l₁		t₁	—	d	—	
ms	s	-.s	s	-.s	s	—	l.l l.l		r	-.r	s f		m	—	
m₁s₁	m	-.m	r	-.r	d	—	fe₁.fe₁ fe₁.fe₁		s₁	-.s₁	s₁	—	d	—	

128. Key A.

m	—	s	l	—	f	s	—	—	m	—	s	f	—	r	m	—	—
d	—	d	d	—	r	t_1	—	—	d	—	d	l_1	—	t_1	d	—	—
d	—	m	f	—	r	s_1	—	—	d	—	m	r	—	s_1	d	—	—

128. Key F.

d	m	m	f	r	l_1	d	t_1	—	m	s	l	f	t_1	r	d	—	—
d	d	l_1	f_1	f_1	m_1	r_1	—	s_1	m_1	f_1	l_1	s_1	f_1	m_1	—		
d	d	r	r	r	d	s_1	—	d	d	r	r	s_1	s_1	d	—		

129. Key Bb.

m	r	d	s_1	d	r	m	—	s	f	m	d	l_1	t_1	d	—		
s_1	f_1	s_1	m_1	l_1	f_1	s_1	—	d	s_1	d	s_1	f_1	r_1	m_1	—		
d	r	m	d	f_1	r_1	d_1	—	m	r	d	m	r	s_1	d	—		

130. Key E.

s	d'	s	l	l	s	f	m	s	l	d'	f	f	m	r	d		
m	m	d	d	f	t_1	r	d	d	f_1	s_1	l_1	l_1	d	t_1	d		
d	d	m	f	r	s	s_1	d	m	r	d	f_1	f_1	s_1	s_1	d		

131. Key D.

d'	s	l	t	d'	l	s	—	m	s	f	m	r	r	d	—		
m	d	f	f	m	d	t_1	—	d	d	l_1	s_1	f_1	f_1	m_1	—		
d	m	r	r	d	f_1	s_1	—	d	m	f	d	r	s_1	d	—		

Beethoven.

Key C. "God is my Song."

d'	t	s	l	-.t	d'	-.r'	m'	fe'	s'	s.	.f'	r'.t	s	-.f	m.,r'	r'.,r'	r'.d'
m	r	r	m	f.s	s	-.s	d'	d'	t	s.			.r	r.d	t,.m	m.,m	m.m
s	s	t	d'	-.r'	d'.r'	m'.r'	d'	r'	r'	t.			.s	s.l	t.,t	t.,t	t.d'
d	s_1	s	s	f	m.r	d.t_1	l_1	l	s	s.			.t_1	t_1.l_1	se_1.,se	se.,se	se.l

.d'	f'	-.f'	f'	-.m'	r'	s	d'.d'	s'	-.l	f'	—	m'	r'	r'	d'	—
	.f	f.f	s	-.s	r	f	m	.s	l	-.l	s	s	l	f	m	—
	.d'	d'.d'	r'	-.d'	l	t	s	.d'	d'	-.r'	r'	d'	d'	t	s	—
	.l_1	l.l	t	-.d'	f	s	d	.m	f	-.r	t_1	d	f	s	d	—

Key E♭. "I love my God."

.d	s	s	s	-.s	s	d'	d'	t.m	l.r	s.s	s.f	.f	f	f	f	-.f	r'	-.f
				.m	r	fe	fe	s.de	de.r	t_1.d	r.r	.r	r	r	r	-.r	f	-.r
				.d'	t	l	s	-.l	l.l	s.s	l.l	.l	l	l	la	-.la	s	-.s
								.s_1	s.f	f.m	r.r	.r	r	r	d	-.d	t_1.s_1	l_1.t_1

f.m	.m	ma.,ma	ma.ma	ma.r	s	m	d	l	-.l	s	-.s	f.f	f.f	f m.l	l.s	-.t_1	d:—
r.d	.d	d.,d	d.d	d.t_1				.f	r.d	t_1.m	d.t_1	l_1.l_1	se_1.l_1	t_1 d.d	d t_1.s_1	s_1:—	
s	.s	l.,l	l.l	s						.s	m.r	d.r	r.r	r d.f	m r.f	m:—	
d	.d	fe.,fe	fe.fe	s_1								.r	t_1.l_1	se_1 l_1.f_1	s_1 -.s_1	d:—	

134.

~~132~~. Key ~~D~~ E.

d'	—	l	l	s	—	f	—	r	r	d	—
m	—	d	d	d	—	l_1	—	l_1	t_1	d	—
d	—	f_1	f_1	m_1	—	f_1	—	f_1	s_1	d	—

135. Key ~~A~~ D

m	r	f	m	l	—	s	—	d'	t	d'	r'	t	—	d'	—
s_1	—	d	—	—	f	m	—	m	f	s	l	r	f	m	—
d	t_1	l_1	s_1	f_1	—	d	—	d	r	m	f	s	—	d	—

136. Key ~~134~~ G.

s	—	l	f	m	r	m	—	m	—	f	r	d	t_1	d	—
m	—	d	l_1	d	t_1	d	—	d s_1	—	d l_1	l_1	m_1	r_1	m_1	—
d	—	f_1	f_1	s_1	s_1	d_1	—	d	—	f_1	f_1	s_1	s_1	d_1	—

137. Key A.

m	—	f	m	r	—	f	—	m	r	d	t_1	d	—		
s_1	—	s_1	d	t_1	—	s_1	—	d	l_1	m_1	f_1	m_1	—		
d	—	t_1	d	s_1	—	t_1	—	d	f_1	s_1	s_1	d_1	—		

138. Key Bb.

m	—	d	r	t_1	—	d	—	l_1	r	d	t_1	d	—		
d s_1	—	s_1	l_1	s_1	—	s_1	—	d f_1	l_1	m_1	r_1	m_1	—		
d_1	—	m_1	f_1	s_1	—	m_1	—	f_1	f_1	s_1	s_1	d	—		

139. Key A.

m	r	f	m	r	d	t_1	—	d	r	m	f	m	r	d	—
d	l_1	l_1	s_1 d	s_1	m_1	r_1	—	s_1	l_1	s_1	d	d	t_1	d	—
d	f	r	d	t_1	d	s_1	—	m	f	d	l_1	s_1	s_1	d	—

Beethoven.

Key D. "Swiftly fades my life."

^{s}m	—	^{s}m	^{s}m	—	m	m	—	m	f	—	—	f	—	f	f	—	f
m	—	m	m	—	m	m	—	m	m	—	—	ma	—	ma	r	—	r
m	—	m	m	—	m	m	—	m	f	—	—	f	—	f	f	—	f
m	—	m	m	—	m	m	—	m	m	—	—	ma	—	ma	r	—	r

ta	—	l	l	—	se	se		se	r'	—	m'	f'	—	se	se	—	l
r	—	r	r	—	r	r		r	f	—	m	r	—	f	m	—	—
f	—	f	f	—	f	f		f	se	—	se	se	—	r'	d'	—	—
r	—	r	t_1	—	t_1	t_1		t_1	t_1	—	t_1	t_1	—	t_1	d	—	—

Key A.

^{l}r	r	re	—	re	re	—	re	m	—	m_1	m_1	—	m_1	l_1	—	t_1
$^{m}l_1$	l_1	l_1	—	l_1	t_1	—	d	se_1	—	m_1	m_1	—	m_1	l_1	—	t_1
^{l}r	r	d	—	d	t_1	—	l_1	t_1	—	se_1	m_1	—	m_1	l_1	—	t_1
^{d}fi	fi	fi	—	fi	fi	—	fi	m_1	—	m_1	m_1	—	m_1	l_1	—	t_1

d	—	l_1	m_1	—	—	se_1	—	se_1	se_1	—	se_1	se_1	—	se_1	l_1	—	—
d	—	l_1	m_1	—	—	m_1	—	m_1	fi	—	fi	fi	—	fi	m_1	—	—
d	—	l_1	m_1	—	—	t_1	—	t_1	t_1	—	t_1	t_1	—	t_1	d	—	—
d	—	l_1	m_1	—	—	m_1	—	m_1	r_1	—	r_1	r_1	—	r_1	d_1	—	—

140.
~~138.~~ Key G.

d	m	r	t_1	d	m	r	—	m	s	f	r	d	t_1	d	—
m_1	s_1	l_1	s_1	s_1	d	t_1	—	d	d	l_1	l_1	m_1	r_1	m_1	—
d	d	f	f	m	d	s_1	—	d	m	r	f	s	s_1	d	—

1481.
~~139.~~ Key Eb.

s	—	m	d	f	—	r	—	m	d	f	m	m	r	s	—	m	d
m	—	d	~~d~~ s_1	l_1	—	t_1	—	d	s_1	l_1	d	d	t_1	t_1	—	d	d
d	—	d	m	r	—	s_1	—	d	m	r	d	s_1	—	s_1	—	d	m

2y R or 7Se

f	—	r	—	m	f	m	r	d	—
l_1	—	t_1	—	d	l_1	d	t_1	d	—
r	—	s_1	—	d	f_1	s_1	s_1	d	—

~~157.~~ 149. Key D.

s	—	f	m	r	—	s	—	l.t	d'	d'	t	d'	—
m	—	t_1	d	t_1	—	d	—	f	m	m	r	m	—
d	—	r	m.f	s	—	m	—	r	d	s	s_1	d	—

150.
~~152.~~ Key D.

s	d'	t	d'	s	l	s.f	m	s	l.t	d'	f	m	r	—	—	s	s
m	m	s	~~s~~ ~~m~~ r	~~—~~ m	r ~~m~~	t_1 ~~r~~	d	d	d.r	d	t_1	d	t_1	—	—	~~r~~ t_1	d
d	d	r	m	d	f	s	d	m	f	m	r	d	s_1	—	—	f	m

l.t	d'	m'	r'	d'	t	s	l.t	d'	m'.r'	d'.t	d'	—	—
f	m	s	~~f~~ s	m	r	d	f	m.f	s.~~f~~ f	m.r	m	—	—
r	d	d	t_1	d	s.f	m	r	d.l_1	m.f_1	s_1	d	—	—

Key D. Key A.

ta,f	—	f	f	—	—	—	—	m l,	d f	—	—	se,	—	—	l,	—	—
m, t,	—	t,	t,	—	—	—	—	d f,	l,	—	—	m,	—	r,	d,	—	—
s, r	—	r	r	—	—	—	—	l r	d	—	—	t,	—	—	l,	—	—
de, se,	—	se,	se,	—	—	—	—	l, r,	m,	—	—	m,	—	—	f,	—	—

Key B. Key A.

l, m	—	m	f	—	—	—	—	m l,	m	—	—	se,	—	—	l,	—	—
ma, ta,	—	ta,	t,	—	—	d	—	la, re,	m,	—	—	m,	—	—	m,	—	—
a s	—	s	la	—	—	l	—	s d	d	—	—	t,	—	—	d	—	—
fa d	—	d	d	—	—	—	—	d f,	m,	—	—	m,	—	—	l,	—	—

"The heavens proclaim him."

Key C.

.s	d'	s	m	d.m'	m'	r'.d'	d'	t.s	f'	r'	t	s	d'	r'.t	d'	—.m
.s	d'	s	m	d.s	s	f.m	m	r.s	f	r	t	s	fe	f	m	—.t,
.s	d'	s	m	d.d'	d'	s.s	s	s.s	f'	r'	t	s	d'	t.s	s	—.se
.s	d'	s	m	d.d	d	t,.d	s,	s,.s,	f	r	t,	s,	l,	s,	d	—.m

Key B♭. Key E♭.

m	—.m	m	m.m	f	fs,.s,	s,	s,.s,	se,	t,	d	—.l,	r	m	l,	—.d s	d'	—.d'
t,	—.t,	d	d.d	d	mf f,.f,	m,	m,.m,	m,	m,	m,	—.l,	r	m	l,	—.l m	m	—.m
se	—.se	l	l.l	l	l t,.t,	d	d.d	r	r	d	—.f	r	m	l,	—.d s	s	—.s
m	—.m	l,	l,.l	f	fs,.s,	d,	d,.d	t,	se,	l,	—.f,	r,	m,	l,	—.f d	d	—.d

152. Key D.

s s | l s | t d' | d' t | t t | d' d' | t l | s — | s s
m d | d d | f m | m r | r r | d m | r fe | s — | r f
d m | f m | r d | s₁ — | s f | m d | r r | s₁ — | t₁ r

| s s | s f | m — | l s | t d' | d' t | d' —
| m d | t₁ r | d — | d d | f m | l f | m —
| d m | r t₁ | d — | f m | r d | f s | d —

Key D.t. ~~Consort E Ths~~

f. Key G.

152. Key G.

d | d r | m r | d f | r | r s | l d' | d' t | d' — | — | fd | f
m₁ | f₁ f₁ | s₁ s₁ | d l₁ d | t₁ | t m | f f | m s.f | m — | — | fd | l₁
d | l₁ s₁ | d s₁ | m₁ f₁ | s₁ | s d | f l | s s | d — | — | fd | d r

~~Is to 76 bad.~~

f | m r | d r | t₁ m | l₁ d | d t₁ | d — | —
s₁ | s₁ f₁ | m₁ f₁ | f₁ m₁ | r₁ s₁ | f₁ f₁ | m₁ r₁ | m₁ — | —
t₁ | d s₁ | d f₁ | s₁ d₁ | f₁ l₁ | s₁ s₁ | d — | —

In the Original d is the 1st note not 3rd

Beethoven.

Key C.

| | | |

154. Key E♭.

d	m	r	m	l	s	f	m	l	s	f	m	r	m	—	—	^{s}d	r
d	d	t_1	d	d	m	r	d	d	d	l_1	d	t_1	d	—	—	^{s}d	t_1
d	d	s_1	d	f_1	s_1	—	d	f	m	f	s	s_1	d	—	—	^{s}d	s_1

Key B♭. t.

f. Key E♭.

m	f	m	r	—	d	^{l_1}m	f	m	r	r	d	—	—
d	l_1 r	s_1 d	l_1	t_1	d	f_1 d	r	d	l_1	t_1	d	—	—
d_1	r t_2	d_1	f_1	s_1	d_1	f_1 d	t_1	d	f_1	s_1	d	—	—

Or: better

^{s}d	r	m	f	m	r	—
t_1 m	s_1	(d	t_1	d)	l_1	t_1
s_1 d_1	(t_2	d_1)	r_1	d_1	f_1	s_1
	f_1	m_1)				

155. Key E♭.

d	m	s	d'	l	s	—	—	f	m	d.r	$^{m}l_1$	t_1	d	—	—	d	s
d	d	r	f	f	m	—	—	r	d	d.t_1	$^{d}f_1$	f_1	m_1	—	—	m_1	d
d	d	t_1	l_1	f_1	d	—	—	t_1	d	m.r	$^{d}f_1$	r_1	d_1	—	—	d_1	m_1

Key B♭. t.

f. Key E♭.

f	m	d	d	t_1	^{d}s	s	d'	m	f	r	d	—	—
t_1	d	f_1	m_1	r_1	$^{m}t_1$	r	d	($^{d}s_1$	l_1)	(f_1 t_1	^{d}d m_1)	—	—
s_1	d	l_1	s_1	s_1	$^{d}s_1$	f	m	d	f_1	s_1	d	—	—

157. Key F.

Key C. t.

f. Key F.

f. Key B♭

m	—	s	f	m	—	^{r}s	—	l.t	d'	d' : t	d'	—	$^{d'}s$	—	r	$^{m}t_1$
d	—	d	t_1	d	—	t_1 m	—	f	s	m : r	m	—	$^{m}t_1$	—	s_1	$^{ta_1}f_1$
d	—	m	r	d	—	s_1 d	—	f	m.f	s : s_1	d	—	$^{d}s_1$	—	t_1	$^{d}s_1$

Key F. t.

d	—	^{l_1}r	—	m	f	m	r	d	—								
m_1	—	f_1 t_1	—	d	l_1	d	t_1	d	—								
d_1	—	r_1 s_1	—	d	f_1	s_1	s_1	d	—								

Zuerstand

($^{d}s_1$ — f_1 ta_1
$^{d}s_1$ — r d
?)

(a) Key F. 158

m	—	m	fe	s	—	r	—	f	m	r	r	d	—
d	—	d	d	t_1	—	ta_1	—	l_1-t_1	d	t_1	t_1	d	—
d	—	d	l_1	s_1	—	s_1	—	r_1	m_1-f_1	s_1	s_1	d	—

(b) Key G. 159.

m	—	s	d	t_1	—	r	—	f	m	r	r	d	—
s_1	—	m_1	fe_1	s_1	—	ta_1	—	l_1-t_1	d	t_1	t_1	d	—
d	—	d	l_1	s_1	—	s_1	—	r_1	m_1-f_1	s_1	s_1	d	—

(c) Key G. 160.

m	—	m	m	r	—	r	—	d	d	d	t_1	d	—
d	—	d	d	t_1	—	ta_1	—	l_1	f_1	m_1	r_1	m_1	—
d	—	~~m~~ d	d	s_1	—	ta_1	—	f_1	l_1	s_1	s_1	d_1	—

~~154~~ 161.

~~161.~~ Key E.

Key B.t.

f. Key E.

d	r	f	m	r	m	—	—	^{s}d	r	f	m	r	^{d}s	—	—	f	m
m_1	l_1	l_1	d	t_1	d	—	—	$^{r}s_1$	l_1	l_1	~~s~~ d	t_1 ~~f~~	^{d}s	—	—	r	d
d	f	r	s	s_1	d	—	—	$^{s}t_1$ m_1	f_1	r_1	s_1	s_1	$^{d}s_1$	—	—	t_1	d

s	l	t	d'	l	s	~~m~~	r	f	m	r	d	—	—
d	d	f	s	d.r	m	d	t_1	l_1	d	t_1	d	—	—
m	f	r	m	f	d	d	s_1	f_1	s_1	s_1	d	—	—

5 to 7 bad prof.

162. Key ~~A~~ G.

Key B.t.

f. Key A. G.

s	f	m	d	r	f	m	—	d	r	m	$^{s}d'$	d'	t	d'	—	$^{d'}s$	f
m ~~m_1~~	r ~~s_1~~	d	s_1	~~f~~ l_1	~~r~~ t_1	~~d~~ d	—	s_1	f_1	s_1	t_1 m	l	f	m	—	$^{m}t_1$	s_1
d	t_1	d	m_1	~~f~~ f_1	s_1	d	G. —	m	r	d	s_1 d	f	s	d	—	$^{d}s_1$	t_1

f. Key D. C.

Key A.t.

m	d	$^{s}r'$	f'	m'	—	$^{m'}l$	s	f	m	r	r	d	—
d	~~d~~ ~~m_1~~	~~^{d}s~~ ~~$^{d}s_1$~~	~~t_1~~	~~d'~~	—	$^{d'}f$	d	l_1	~~d~~ ~~s_1~~	~~t_1~~ ~~f_1~~	~~t_1~~ ~~f_1~~	~~d~~ ~~m_1~~	—
d	d	^{m}t	s	d'	—	^{l}r	m	f	d	s	s_1	d	—

Key C.t.

163. Key 7.

d	m	f	s	d	r	m	f	m	r	d	d	t_1	d	—	—	s d'	f'		
m_1	s_1	$d f_1$	m_1		l_1	s_1	f_1	s_1	t_1	d	l_1	s_1	m_1	—	—	$m_1 l_1$	$l_1 . t_1$		
d	d	l_1	s_1	d	f_1	s_1	l_1	d	s_1	m_1	f_1	s_1	d	—	—	d f.m	r		

f Key 7.

m'	r'	d'	d'	t	d'	l m	r	d	d	t_1	d	—	—						
d	t_1	d	l	s.f	m	fd	t_1	d	l_1	$s_1 . f_1$	m_1	—	—						
m.f	s	mt	f	s	d	fd	s_1	m_1	f_1	s_1	d	—	—						

167. Key B.

s_1	t_1	d	l_1	s_1	r_1	m_1	—	m	r	d : d	t_1	t_1	d	—					
m_1	r_1	d_1	d_1	t_2	—	d_1	—	s_1	t_1	d : l_1	s_1	r_1	m_1	—					
d	s_1	l_1	f_1	s_1	—	d	—	d	s_1	l_1 : f_1	s_1	—	d	—					

168. Key C.

s	d'	—	f'	—	r'	m'	—	m	—	l : —	t	—	d'	—					
m	—	l	—	t	—	d'	—	s	d	— : f	—	r	m	—					
d	l	f	r	s	—	d	—	d	l	f : r	s	—	d	—					

169. Key D.

s	—	s	s	d'	—	m	—	l	s	f	m	r	—	s	—.f	m	d'		
m	—	m	r	d	—	d	—	d	d	t_1	d	t_1	—	t_1	—	d	r		
d	—	d	t	l	—	l	—.s	f	m	r	d	s_1	—	s	—	l	fe		

t	—	d'	—	d	r	m	r	d	—										
r	—	d	—	d	l_1	d	t_1	d	—										
s	—	m	—	l	f	s	s_1	d	—										

170. Key F.

m	—	m	r	m	—	m	—	r	d	r	r	m	—
d	—	d	t_1	d	—	d	—	t_1	l_1	t_1	t_1	d	—
d	—	d	s_1	d	—	d	—	s_1	l_1	s_1	s_1	d	—

171. Key F.

d	—	d	r	m	—	s	—	f	m	r	r	d	—
m_1	—	$m_1.l_1$	t_1	d	—	d	—	l_1	s_1	t_1	t_1	d	—
d	—	l_1	s_1	d	—	m_1	—	f_1	d	s_1	s_1	d	—

172. Key F.

s	—	m	l	s	—	s	—	m	f	r	r	d	—
m	—	d	f	m	—	t_1	—	d	l_1	t_1	t_1	d	—
d	—	d	f_1	d	—	s_1	—	l_1	f_1	s_1	s_1	d	—

~~173~~ 174. Key A.

d	r	m	f	f	m	r	—	f	m	r	d	d	t_1	d	—
m_1	s_1	d	d	r	d	t_1	—	d	d	l_1	s_1	l_1	f_1	m_1	—
d	t_1	l_1	l_1	t_1	d	s_1	—	l_1	s_1	f_1	m_1	f_1	s_1	d_1	—

175. Key G.

s	f	m	r	d	f	r	—	m	r	d	$l_1.r$	d	t_1	d	—
m	r	d	t_1	l_1	l_1	t_1	—	d	t_1	l_1	f_1	m_1	r_1	m_1	—
d	t_1	d	s_1	l_1	r_1	s_1	—	d	s_1	l_1	r_1	s_1	s_1	d_1	—

176. Key E.

s	s	l	m	f	l	s	—	m	m	f	r	s	s	d	—
m	r	d	s_1	l_1	d	t_1	—	d	s_1	l_1	l_1	t_1	t_1	d	—
d	t_1	l_1	d	f	f_1	s_1	—	l_1	d	f	f	s	s_1	d	—

177. Key A.

m	s	—	f	|	m	r	d	r	—	—	|	—	—	d	f	—	m	|	r	d
d	m	—	d	|	d	s_1	d	t_1	—	—	|	—	—	d	~~m~~d	—	d	|	f_1	m_1
d	d	—	l_1	|	l_1	t_1	d	s_1	—	—	|	—	—	l_1	l_1	—	l_1	|	f_1	s_1

t_1	d	—	—	|	—	—
r_1	m_1	—	—	|	—	—
s_1	d	—	—	|	—	—

178. Key G.

d	r	|	m	r	d	f	|	r	—	f	m	|	r	d	f	r	|	d	—
m_1	s_1	|	d	t_1	l_1	l_1	|	t_1	—	s_1	s_1	|	f_1	m_1	l_1	f_1	|	m_1	—
d	t_1	|	d	s_1	l_1	r_1	|	s_1	—	t_1	d	|	s_1	l_1	r_1	s_1	|	d_1	—

179. Key A.

s	m	s	f	|	m	r	d	r	—	—	|	—	—	r	d	f	m	|	r	d
m	d	m	d	|	d	s_1	d	t_1	—	—	|	—	—	t_1	d	—	d	|	f_1	m_1
d	d	—	l_1	|	l_1	t_1	d	s_1	—	—	|	—	—	s_1	l_1	—	l_1	|	f_1	s_1

t_1	d	—	—	|	—	—
r_1	m_1	—	—	|	—	—
s_1	d	—	—	|	—	—

180. Key E.

d'	s	|	l	m	f	l	|	r	—	d	m	|	f	l	s	r	|	m	—
m	r	|	d	s_1	l_1	d	|	t_1	—	d	s_1	|	l_1	d	t_1	t_1	|	d	—
d	t_1	|	l_1	d	f_1	f_1	|	s_1	—	l_1	d	|	f	f	s	s_1	|	d	—

181. Key G.

d	—	d	d	d	t_1	d	—	m	—	m	l	f	r	m	—				
m_1	—	m_1	l_1	f_1	r_1	m_1	—	d	—	d	d	d	t_1	d	—				
d_1	—	l_1	f_1	r_1	s_1	d	—	d	—	l_1	f_1	r_1	s_1	d_1	—				

~~182~~ 183. Key E.

s	—	d'	l	f	—	r	—	s	m	r	r	d	—						
m	—	m	d	l_1	—	t_1	—	d	s_1	l_1	f_1	m_1	—						
d	—	l_1	d	r	—	s	—.f	m	d	f_1	s_1	d	—						

184. Key F.

d	—	d	r	m	—	m	—	r	d	f	m	r	—	r	—	r	m		
m_1	—	l_1	t_1	d	—	d	—	l_1	s_1	t_1	d	t_1	—	t_1	—	t_1	d		
d	—	l_1	s_1	d	—	d	—	f	m	r	d	s_1	—	s	—	f	m		
f	—	l	—	s	d.r	m	r	d	—										
r	—	d	—	d	l_1	d	t_1	d	—										
r	—	f	—	m	l_1	s_1	s_1	d	—										

Noch zu ändern

185. Key C.

s	—	m'	r'	d'	—	d'	—.t	l	s	f	f	m	—	s	—	s	fe		
m	—	s	f	m	—	s	—	f	d	s_1	s_1	d	—	m	—	r	r.d		
d	—	d'	s	l	—	m	—	f	m	r	r	d	—	d'	—	t	l		
s	—	l	—	f'	m'	r'	r'	d'	—										
t_1	—	d	—	s_1	d	t_1	t_1	d	—										
s	—	f	—	r	d	s	s	d	—										

too low ?

186. Key F.

s	—	m	f	r	—	m	—	d	r	d	t_1	d	—	s	—	m	f		
m	—	d	r	t_1	—	d	—	l_1	l_1	m_1	r_1	m_1	—	m	—	d	l_1		
d	—	d	f_1	s_1	—	m_1	—	l_1	f_1	s_1	s_1	d	—	d	—	d	f_1		

r	—	m	—	d	r	d	t_1	d	—				
t_1	—	d	—	f_1	l_1	m_1	r_1	m_1	—				
s_1	—	d	—	l_1	f_1	s_1	s_1	d	—				

188. Key C.

d'	t	l	s	s	fe	s	—	f'	m'	r'	d'	d'	t	d'	—				
m	r	m	-.d	t_1	l_1	t_1	—	t_1	d	l	-.f	m	r	m	—				
d	s_1	d	-.m	r	r	s	—	s	l	f	-.l	s	s	d	—				

189. Key Eb.

d	m	l	s	fe	s	—	—	s	l	r'	d'	t	d'	—	—				
d	d	d	t_1	l_1	t_1	—	—	d	d	f	m	r	m	—	—				
d	d	d	r	r	s_1	—	—	m_1	f_1	f_1	s_1	s_1	d	—	—				

190. Key A.

s_1	s_1	l_1	d	t_1	l_1	t_1	—	d	d	r	f	m	r	m	—				
m_1	r_1	m_1	l_1	s_1	fe_1	s_1	—	s_1	m_1	l_1	r	d	t_1	d	—				
d	t_1	d	l_1	r	r	s_1	—	m_1	d_1	f_1	r_1	s_1	s_1	d_1	—				

191. Key Bb.

d	d	t_1	l_1	s_1	fe$_1$	s_1	—	f	f	m	r	d	t_1	d	—
m_1	s_1	f_1	m_1	r_1	d_1	t_2	—	d_1	s_1	s_1	f_1	m_1	r_1	m_1	—
d_1	m_1	s_1	d	t_1	l_1	s_1	—	l_1	t_1	d	f_1	s_1	s_1	d_1	—

192. Key G.

s	s	s	l	s	fe	s	—	m	r	d	r	d	t_1	d	—
m	m	r	d	t_1	l_1	t_1	—	d	l_1	s_1	f_1	m_1	r_1	m_1	—
d	d	t_1	d	r	r	s_1	—	l_1	f_1	m_1	f_1	s_1	s_1	d_1	—

193. Key Eb.

s	s	l	s	s	fe	s	—	s	s	l	d'	d'	t	d'	—
m	r	d	d	t_1	l_1	t_1	—	m	m	f	m	m	r	m	—
d	t_1	l_1	m	r	r	s_1	—	d	d	f_1	l_1	s_1	s_1	d	—

194. Key Eb.

m	d	s	d	r	f	f	m	l	s	t	d'	f	m	r	—	m	d
d	d	r	d	t_1	l_1	s_1	d	d	d	s_1	m_1	s_1	d	t_1	—	s_1	m_1
d	d	t_1	d	s_1	r	r	d	f	m	r	d	t_1	d	s_1	—	d	d

s	t	l	d'	d'	t	d'	l	f	m	f	r	d	—
r_1	f_1	m_1	fe$_1$	s_1	—	s_1	f_1	f_1	s_1	l_1	f_1	m_1	—
t_1	s_1	d	r	s_1	s.f	m	f	r	d	f_1	s_1	d	—

195. Key E♭. Key B♭.t. f. Key E♭.

s	—	s	f	m	—	s d	—	r	m	m	r	d	—	f d'	—	d'	t
m	—	d	s_1	s_1	—	m l_1	—	f_1	s_1	d	t_1	d	—	l_1 m	—	m	r
d	—	m	r	d	—	d f_1	—	r_1	d_1	s_1	s_1	d	—	f_1 d	—	d	s_1

l	—	s	—	f	m.f	m	r	d	—
d	—	td_1	—	l_1	s_1	d	t_1	d	—
l_1	—	d	—	f	d	s_1	s_1	d	—

221. Key D.

d'	t	l	r	d	f	m	—	m'	r'	d'	t	l	t	d'	—
m	s	d	t_1	l_1	r	d	—	s	t	m	s	f	f	m	—
d	m	f	s	l	t	d'	—	d'	s	l	m	f	s	d	—

222. Key G.

s	—	f	m	r	—	d	—	t_1	l_1	s_1	m	r	—	r	—	m	f
m_1	—	$l_1.t_1$	d	t_1	—	m_1	—	f_1	d_1	d_1	d	t_1	—	t_1	—	d	$t_1.l_1$
m	—	r	d	s_1	—	d_1	—	r_1	f_1	m_1	d_1	s_1	—	s_1	—	d	r

s	—	r	—	m	s_1	l_1	t_1	d	—
s_1	—	t_1	—	d	d	f_1	f_1	m_1	—
m	—	s_1	—	d_1	m_1	f_1	r_1	d_1	—

223. Key A.

55c

m	—	r	d	t_1	—	l_1	—	f	m.f	m	r	d	—
s_1	—	t_1	d	s_1	—	f_1	—	s_1	$s_1.l_1$	s_1	f_1	m_1	—
d	—	s_1	l_1	m_1	—	f_1	—	r_1	d_1	s_1	s_1	d_1	—

224. Key A.

s_1	l_1	t_1	d	r	m	f	—	m	r	d	t_1	l_1	t_1	d	—
m_1	f_1	s_1	l_1	t_1	d	r	—	d	t_1	l_1	s_1	f_1	r_1	m_1	—
d_1	f_1	m_1	l_1	s_1	d	t_1	—	d	s_1	l_1	m_1	f_1	s_1	d_1	—

225. Key Bb.

44a

d	—	l_1	r	t_1	—	m	—	d	r	d	t_1	d	—
m_1	—	d_1	f_1	r_1	—	s_1	—	m_1	f_1	m_1	r_1	m_1	—
d_1	—	f_1	r_1	s_1	—	m_1	—	l_1	f_1	s_1	s_1	d_1	—

226. Key E.

66a

m	—	s	f	m	—	r	—.d	t_1	d	f	m	r	—	s	—	d'	t
s_1	—	m_1	$l_1.t_1$	d	—	l_1	—	s_1	s_1	t_1	d	t_1	—	t_1	—	d	m
d	—	d	d	d	—	f_1	—	f	m	r	d	s_1	—	m	—	l_1	s_1

l	—	r	—	s	m	r	r	d	—
f	—	r	—	d	s_1	s_1	f_1	m_1	—
r	—	f	—	m	d	s_1	s_1	d	—

Rather low

(d d t_1 d

227. Key A.

67a

d	—	m	d	l_1	—	t_1	—	d	r	m	fe	s	—	r	—	s	m
m_1	—	s_1	s_1	f_1	—	f_1	—	s_1	t_1	d	d	t_1	—	t_1	—	t_1	t_1
d	—	d_1	m_1	f_1	—	r_1	—	m_1	s_1	d	l_1	s_1	—	s_1	—	m_1	s_1

d	—	f	—	m	r	d	t_1	d	—
d	—	l_1	—.t_1	d	l_1	m_1	r_1	m_1	—
l_1	—	r_1	—	m_1	f	s_1	s_1	d_1	—

65b

228. Key A.

d	—	m	r	f	—	m	—	r	d	d	t_1	d	—
m	—	s_1	s_1	l_1	—	t_1	—	l_1	s_1	l_1	r_1	m_1	—
d	—	d	t_1	l_1	—	s_1	—	f_1	m_1	f_1	s_1	d_1	—

229. Key Bb.

d	m	r	d	d	t_1	l_1	t_1	—	—	—	—	d	f	m	r
m_1	s_1	f_1	m_1	m_1	—	f_1	r_1	—	—	—	—	s_1	d	t_1	l_1
d	d	t_1	d	l_1	s_1	f_1	s_1	—	—	—	—	m_1	l_1	s_1	f_1

r	m	f	m	—	—	—
t_1	d	r	d	—	—	—
s_1	—	s_1	d_1	—	—	—

C? B?

230. Key D.

s	s	l	t	d'	r'	—	—	t	t	d'	r'	m'	f'	—	—	f'
m	m	f	s	l	t	—	—	s	s	m	s	d'	t	—	—	s
d	d	f	m	l	s	—	—	s	r'	d'	t	l	s	—	—	t

m'	—	s'	s'	d'	—	m'	m'	l	—	t	—	d'	—	—
s	m	r	r	m	d	t_1	t_1	d	—	f	r	m	—	—
d'	—	t	t	l	—	s	s	f	—	s	—	d	—	—

231. Key G.

s	l_1	t_1	t_1	d	l_1	s_1	—	m	f	s	s	l	f	m	—
m_1	f_1	r_1	s_1	l_1	f_1	f_1	m_1	d	l_1	r	m	f	r	d	—
d	f	f	m	l_1	r	t_1	d	l_1	r	t_1	d	f_1	s_1	d	—

232. Key D.

m	l	—	d'	s	—	s	s	—	—	m	—	s	d'	—	m'	r'	—	r'	t	—	—	d'	—
d	d	—	l_1	r	—	r	t_1	—	—	d	—	m	m	—	s	l	—	f	r	—	—	m	—
d	f	—	f	f	—	f	m	—	—	d	—	t_1	l_1	—	s_1	f_1	—	f_1	s_1	—	—	d	—

233. Key C.

m	s	d'	t	l	l	s	—	l	t	d'	f'	m'	r'	d'	—	d'	t	l	s	f	m	m	m
d	r	m	m	f	r	$\underline{t_1}$	$\underline{d}$	f	m	m	l	s	f	m	—	d	r	m	m	l	l	l	—
d'	t	l	s	f	f	m	—	f	s	l	f	s	s	d'	—	d'	t	l	s	f	f	f	—

234. Key F.

d'	$\underline{t.l}$	$\underline{s.f}$	m	l	$\underline{l.s}$	$\underline{f.m}$	r	s	$\underline{s.f}$	$\underline{m.r}$	d	f	$\underline{f.m}$	$\underline{r.d}$	t_1	m	m.r	d.t_1	l_1	t_1	t_1	—	d
m	m	—.r	d	d	t_1	—	t_1	t_1	d	—.t_1	l_1	l_1	t_1	—.l_1	s_1	s_1	l_1	—.s_1	f_1	f_1	s_1	—	m_1
d	d	—	d	f	r	—	r	m	l_1	—	l_1	r	s_1	—	s_1	d	f_1	—	f_1	r_1	m_1	—	l_1

t_1	—	d	—	d	—	t_1	—	d	—	—	—	f_1	—	s_1	—	d	—	—	—	—	—	—	—

r_1 ?

NB. In this Succession of Fifths, tho' T comes twice, it is at first position of T seems avoided

Yet, destroys the Uniformity of the Bass. (It is so in Handel)

235. Key G.

s_1	s_1	d	l_1	r	t_1	m	d	f	r	s	m	l	s	f	m		
s_1	m_1	m_1	fi_1	fi_1	s_1	s_1	l_1	l_1	t_1	t_1	d	d	t_1	r	d		
s_1	d	l_1	r	t_1	m	d	f	r	s_1	m_1	l_1	fi_1	s_1	s_1	d_1		

236. Key E♭.

d'	—	t	d'	t	l	s	—	f	—	m	f	m	r	d	—		
m	—	s	m	s	fe	s	—	t_1	—	d	l_1	d	t_1	d	—		
d	—	m	d	r	r	s_1	—	s_1	—	l_1	fi_1	s_1	s_1	d	—		

237. Key E♭.

d'	t	t	l.d'	t	l	s	—	f	m	m	r.f	m	r	d	—		
m	s	s	m.l	s	fe	s	—	t_1	d	d	l_1.r	d	t_1	d	—		
d	s	m	d	r	r	s_1	—	s_1	d	l_1	fi_1	s_1	s_1	d	—		

238. Key E♭.

d'	t	l	d'	t	l	s	—	f	m	r	f	m	r	d	—		
m	s	m	m.l	s	fe	s	—	t_1	d	l_1	l_1.r	d	t_1	d	—		
d	m	d	l_1	r	r	s_1	—	s	l	f	r	s	s	d	—		

239. Key B♭.

s_1	—	d	t_1	t_1	l_1	s_1	—	m	—	f	m	m	r	d	—		
m_1	—	m_1	s_1	s_1	fe_1	s_1	—	s_1	—	t_1	d	d	t_1	d	—		
d_1	—	d_1	m_1	r_1	r_1	s_1	—	d	—	s_1	l_1	s_1	s_1	d_1	—		

240. Key F.

s	s	l	s	s	fe	s	—	m	m	f	m	m	r	d	—		
m	r	d	t_1	t_1	l_1	t_1	—	d	t_1	l_1	d	d	t_1	d	—		
d	t_1	l_1	m	r	r	s_1	—	l_1	s_1	fi_1	l_1	s_1	s_1	d	—		

Sentences on M & L made by Mr. Stallybrass for the 1st course of "Constructive Exercises."

Those Underlined are especially used in Transition

185. Key C.

188

S Lb	d'	t	l	s	s	fe	s	—	f'	m'	r'	d'	d'	t	d'	—
Cb D	m	r	m	-.d	t_1	l_1	t_1	—	r t_1	d	l	-.f	m	r	m	—
	d	s_1	d	-.m	r	r	s	—	s	l	f	-.l	s	s	d	—

186. Key Eb.

189

D Lb	d	m	l	s	fe	s	—	—	s	l	r'	d'	t	d'	—	—
Cb Sc	d	d	d	t_1	l_1	t_1	—	—	d	d	f	m	r	m	—	—
	d	d	d	r	r	s_1	—	—	m_1	f_1	f_1	s_1	s_1	d	—	—

173 Key A.

176

Sb L	d	r	m	f	f	m	r	—	f	m	r	d	d	t_1	d	—
C Fb	m_1	s_1	d	d	r	d	t_1	—	d	d	l_1	s_1	l_1	f_1	m_1	—
	d	t_1	l_1	l_1	t_1	d	s_1	—	l_1	s_1	f_1	m_1	f_1	s_1	d_1	—

187. Key A.

190

Sb Lb	s_1	s_1	l_1	d	t_1	l	t_1	—	d	d	r	f	m	r	m	—
Cb L	m_1	r_1	m_1	l_1	s_1	fe_1	s	—	s_1	m_1	l_1	r	d	t_1	d	—
	d	t_1	d	l_1	r	r	s_1	—	m_1	d_1	f_1	r_1	s_1	s_1	d_1	—

174 Key G.

175

L R	s	f	m	r	d	f	r	—	m	r	d	l.r	d	t_1	d	—
	m	r	d	t_1	l_1	l_1	t_1	—	d	t_1	l_1	f_1	m_1	r_1	m_1	—
	d	t_1	d	s_1	l_1	r_1	s_1	—	d	s_1	l_1	r	s_1	s_1	d	—

Or:

178

177	d	r	m	r	d	f	r	—	f	m	r	d	f	r	d	—
	m_1	s_1	d	t_1	l_1	l_1	t_1	—	s_1	s_1	f_1	m_1	l_1	f_1	m_1	—
	d	t_1	d	s_1	l_1	r_1	s_1	—	t_1	d	s_1	l_1	r_1	s_1	d_1	—

175. **Key E.**

LD

s	s	l	m	f	l	s	—	m	m	f	r	s	s	d	—
m	r	d	s₁	l₁	d	t₁	—	d	s₁	l₁	l₁	t₁	t₁	d	—
d	t₁	l₁	d	f	f₁	s₁	—	l₁	d	f	f	s	s₁	d	—

Or:

179.

d'	s	l	m	f	l	r	—	d	m	f	l	s	r	m	—
m	r	d	s₁	l₁	d	t₁	—	d	s₁	l₁	d	t₁	t₁	d	—
d	t₁	l₁	d	f	f₁	s₁	—	l₁	d	f	f	s	s₁	d	—

176. **Key A.**

Fb L / L Sb

m	s	—	f	m	r	d	r	—	—	—	—	d	f	—	m
d	m	—	d	d	s₁	d	t₁	—	—	—	—	d	d	—	d
d	d	—	l₁	l₁	t₁	d	s₁	—	—	—	—	l₁	l₁	—	l₁

r	d	t₁	d	—	—	—	—								
f	m₁	r₁	m₁	—	—	—	—								
f₁	s₁	s₁	d	—	—	—	—								

Or:

178.

s	m	s	f	m	r	d	d	r	—	—	—	—	r	d	f
m	d	m	d	d	s₁	d	t₁	—	—	—	—	t₁	d	—	d
d	d	—	l₁	l₁	t₁	d	s₁	—	—	—	—	s₁	l₁	—	l₁

m	r	d	t₁	d	—	—	—	—							
f₁	m₁	r₁	m₁	—	—	—	—								
f₁	s₁	s₁	d₁	—	—	—	—								

188. **Key Bb.**

S Lb / Fb Sb

d	d	t₁	l₁	s₁	fe₁	s₁	—	f	f	m	r	d	t₁	d	—
m₁	s₁	f₁	m₁	r₁	d₁	t₂	—	d₁	s₁	s₁	f₁	m₁	r₁	m₁	—
d₁	m₁	s₁	d	t₁	l₁	s₁	—	l₁	t₁	d	f₁	s₁	s₁	d₁	—

190. **Key Eb.**

Fb L / Z L

s	s	l	s	s	fe	s	—	s	s	l	d'	d'	t	d'	—
m	r	d	d	t₁	l₁	t₁	—	m	m	f	m	m	r	m	—
d	t₁	l₁	m	r	r	s₁	—	d	d	f₁	l₁	s₁	s₁	d	—

(L.)

79. Key G.

Sb Lb

d	m																
s	s	s	l	s	fe	s	—	m	r	d	r	d	t,	d	—
s,	d																
m	m	r	d	t,	l,	t,	—	d	l,	s,	f,	m,	r,	m,	—
m	s	s	m	r	r	r		d	f	s					
d	d	t,	d	r	r	s,	—	l,	f,	m,	f,	s,	s,	d,	—

Compare

Lb J — chiefly in Minor. or with Dissonl. 7 J: | l | l s | s | / | m | f m.d | t, | / | d | t, d.m | s |

Cb Jb — " — " — " : (= Db Rb in Major) for Cadences.

Has anything been said of L introducing (contributing to) Cadences? E.g.

Key G.

80

d	—	d	d	d	t,	d	—	m	—	(l	l	f	s)	m	—
m,	—	(l, m,	l,	l, f,	s, r,)	m,	—	d	—	m	l	f	r	d	—
d,	—	l,	f,	r,	s,	d,	—	d	—	d	d	d	t,	d	—
										l,	f,	r,	s,	d,	—

d	d	m	s	l	s	fe	ŝ	f	m	r	d	r	d	t,	d̂
s,	s,	d	r	d	t,	l, d	t,	t,	d	l,	s,	l,	s,	s,	s,
m	s	s	s	m	r	r	r	r	d	d	d	f	m	r.f	m
d	m	d	t,	d	r	r	s,	se,	l,	f,	m,	f,	s,	s,	d
			Sb	Lb	Sc										
			(Db	Rb	Dc	S	D)				Db	Rb	Dc	S	D

M. 1.) {M occurs oftenest in Sequences (of 5ths; alternate 5th & 3rds; 5ths & 2nds; 3rds & 2nds).

In this chapter reharmonize Mikhail's d't l

24

Key A.

~~14~~ ~~15~~

MD	m	r	f	m	s	fe	l	s	m	f	r	m	d	r	t_1	d
M Db	s_1	l_1	l_1	s_1	m	r	d	t_1	t_1	l_1	l_1	s_1	s_1	f_1	f_1	m_1
Mb F																
S Mb	d	f	r	m	d	r	r	s_1	s_1	f_1	f_1	m_1	m_1	r_1	s_1	d_1
R M																
Rb M																

Ex. 135 Fill in 244 ~~233~~

Key G.

~~10~~ ~~14~~

MD	s	l	f	s	m	f	f	m	m	f	r	m	d	r (d)	r (t_1)	d
M Db														fe		
R M	m	d	r	t_1	d	d (l_1)	t_1	d	d	l_1	t_1	s_1	s_1	l_1	f_1	m_1
Te M	d	f	r	m	d	r	s_1	d	l_1	f_1	f_1	m_1	m_1	r_1	s_1	d_1

Key G. [with Full pulse Diss^ns]

Sequence ^ Imitated from "Creation" p. 80

M Db	s	l	l	s	s	f	f	m	m (d)	m (d)	r (l_1)	r (t_1)	d (s_1)	d (l_1)	t_1 (s_1)	d (s_1)
Mb F																
Rb M	m (d')	m (d')	r (l)	r (t)	d (s)	d (l)	t_1 (s)	d (d')	(t) (m)	l_1	l_1 (f+)	s_1	(s_1 m+)	f_1	(f_1 r+)	m_1
C Mb	d	f (F)	f	m (M)	m	r (R)	s_1	l_1	s_1 (Mb)	f_1	f_1	m_1 (M)	m_1	r_1	s_1	d_1

In Transition, MD or MLb = LF or LRb.

23

Key Eb.

~~19~~

MD	d'	—	t	d'	t	l	s	—	f	—	m	f	m	r	d	—
D M	m	—	m	m	r	d	t_1	—	r	—	d	d	d	t_1	d	—
	~~m~~ s	—	s	~~m~~ s	s	fe	s	—	t_1	—	d'	l_1	d	t_1	d	—
													s	f	m	
	d	—	m	d	r	r	s_1	—	s_1 (se)	—	l_1	f_1	s_1	s_1	d	—

23

Key Eb.

~~20~~

MLb	d'	t	t	l.d'	t	l	s	—	f	m	m	r.f	m	r	d	—
	m	r	m	m	r	d	t_1	—				d				
S M	m (s)	s	s	m.l (s)	s	fe	s	—	t_1	d	d	(l_1.r)	d	t_1	d	—
									s	s	l	l	s	f	m	—
	d	s	m	d	r	r	s_1	—	s_1	d	l_1	f_1	s_1	s_1	d	—

23

Or

The 2 ^ Upper parts can be inverted:

m (s r)	(s	s	m.l	s	fe	s	—	t	(d' s)	d'	l.r'	d't	d'—
d	t	t_1	l_1.d	t_1	l_1	t_1	—	f	m	m	r.f	m r	m—

Key E b (D?) (21)

234

Or:

	d'	t	l	d'	t	l	s	—	f	m	r	f	m	r	d	—
MLb	m	s	m	m.l	s	fe	s	—	t_1	d	l_1	l_1.r	d	t_1	d	—
DM	d	m	d	l_1	r	r	s_1	—	s_1	l	f	r	s	s	d	—

Or, M takes the place of D or Lb (as L sometimes of F or Rb)

Key B b. (22) 240.

Mem. Farrant

MSc	s_1	—	d	t_1	t_1	l_1	s_1	—	m	—	f	m	m	r	d	—
DM	m_1	—	m_1	s_1	s_1	fe_1	s_1	—	s_1	—	t_1	d	d	t_1	d	—
	d_1	—	d_1	m_1	r	r_1	s_1	—	d	—	s_1	l_1	s_1	s	d_1	—

Or: † See bottom of Page

End of M in Transition.

Key D. (13) 232.

7SdM	m	l	—	d'	s	—	s	s	—	—	m	—	s*	d'	—	m'	r'	—	r'	t	—	—	d'	—
MD	d	d	—	l_1	r	—	r	t_1	—	—	d	—	m	m	—	d	l	—	f	r	—	—	m	—
	d	f	—	f	f	—	f	m	—	—	d	—	d	l_1	—	l_1	f_1	—	f_1	s_1	—	—	d	—

*Or:

s	d'	—	m'	r'	—	r'	t	—	—	d'	—
m	m	—	s	l	—	f	r	—	—	m	—
t_1	l_1	—	s_1	f_1	—	f_1	s_1	—	—	d	—

Mc L — Mb Rb

† Key F. (23) 241

	s	s	l	s	s	fe	s	—	m	m	f	m	m	r	d	—
	m	r	d	t_1	t_1	l_1	t_1	—	d	t_1	l_1	d	d	t_1	d	—
	d	t_1	l_1	m	r	r	s_1	—	l_1	s_1	f_1	l_1	s_1	s_1	d	—
				M Sc					L Mb F							

X The Bass l s f (both as L Mb F and as Fb Mb Rb) is frequent

Key B♭.

140 Fill in

| | | |

Key E♭. [Full pulse Dissonances].

Rb 7M	m	s	|d'	t	l	—	|s	—	l	t	|d'	r'	t	—	|d'	—			
7M D	d	r	|m	m	m	r	|r	d	d	m	|m	l	r) s	f	|m	—			
7 Mb	d	t₁	|l₁	s₁	f₁	—	|m₁	—	f₁	s₁	|l₁	f₁	s₁	—	|d	—			
Mb L					L Mb 7F			Rb 7M D				F Mb L							

Or, [without Dissonances]:

Key C. (16) 141 Fill in 233. X

m	s	|d'	t	l	l	|s	—	l	t	|d'	f'	m'	r'	|d'	—				
d	r	|m	m	f	r	|t₁	d	f	m	|m	l	s	f	|m	—				
d'	tₓ	|lₓ	sₓ	fₓ	fₓ	|mₓ	—	fₓ	sₓ	|lₓ	f.	s	s	|d'	—				

Key E♭. (Full pulse Dissonances)

R 7Md	s	s	— d'	l	— r'	t	— —	|d'	— m	m	— s	|f	— l	s	— —	|m	—		
7Md D	m	m	— (s m)	|f	— f	m	— —	|m	— d	d	— t₁	|l₁	— d	t₁	— —	|d	—		
	d	d	— (m d)	|r	— r	r	— —	|d	— d	l₁	— m₁	|f₁	— f₁	s₁	— —	|d	—		
										L Mb 7F									

Key A. (4) Sequence. 139 Harm. 224.

7M	s₁	l₁	|t₁	d	r	m	|f	—	m	r	|d	t₁	l₁	~~t₁~~ (s₁)	|d	—			
L M	m₁	f₁	|s₁	l₁	t₁	d	|r	—	d	t₁	|l₁	s₁	f₁	r₁	|m₁	—			
M 7	d₁ (d)	f₁	|m₁ (m)	l₁ (m)	s₁ (s)	d	|t₁ (s)	—	d (s)	s₁ (s)	|l₁ (m)	m₁ (m)	f₁ (d)	s₁ (t)	|d₁ (d)	—			
M L									This Bass frequent with same dir.										

Key G. [Dissonances.] Imitated from "Messiah", p.149.

Tc M	s	l	|l	s	s	f	|f	m	m	f	|f	m	m	r	|d	—														
M L	m	d	|t₁	t₁	d	l₁	|s₁	—	d	l₁	|s₁	s₁	l₁	f₁	|m₁	—															
	d	f	|f	m	l₁	r	|t₁	d	l₁	r	|t₁	d	f₁	s₁	|d	—															
	D	F	F	M	L	R	S	D —	L	R	S	D	F																		

Or: T.O

(Sequence of Fifths)

Or, without Dissonances:

Key G. (12)

To M	s_1	l_1	t_1	t_1	d	l_1	s_1	—	m	f	s	s	l	f	m	—
M L	m_1	f_1	r_1	s_1	l_1	f_1	f_1	m_1	d	l_1	r	m	f	r	d	—
	d	f	f	m	l_1	r	t_1	d	l_1	r	t_1	d	f_1	s_1	d	—

Key G. (17) (Sequence of 5ths) From "Messiah" p. 145.

To M	s	s	m		:l	f	r		:s	m	d		:f	r	t_1		:m
M L	m	m	d		:d	t_1	t_1		:t_1	d	l_1		:l_1	t_1	s_1		:s_1
	d	d	d		:f	r	r		:m	l	l		:r	s	s		:d

	d	l_1		:t_1	t_1	—	d	—	d	—	t_1	—	d	—	—
	l_1	f_1		:f_1	s_1	—	m_1	—	l_1)	—	f_1)	—	m_1	—	—
	f	f		:r	m	—	l	—	f)	—	s_1	—	d	—	—

(stet)

Or, more closely imitated. With Forestrokes & Passing tones 232

138 Full m

Key F.

	d'	t.l	s.f	m	l	l.s	f.m	r	s	s.f	m.r	d	f	f.m	r.d	t_1	m
	m	m	-.r	d	d	t_1	—	t_1	t_1	d	-.t_1	l_1	l_1	t_1	-.l_1	s_1	s_1
	d	d	d		:f	r	r		:m	l	l		:r	s	s		:d

(Or: d d — d f r — r m &c.)

	m.r	d.t_1	l_1	t_1	t_1	[redacted]	d	—	d	—	t_1	—	d	—	—
	l_1	-.s_1	f_1	f_1	s_1	—	m_1	—	f_1)	—	f_1	—	m_1	—	—
	f	f		:r	m	—	l_1	—	r_1) f	—	s	—	d	—	—

("Messiah" p. 21. A similar sequence of 5ths & 3rds: DFRSML.)

~~See opposite page~~. ⊛ See next page but one.

M sometimes stands for S, the m being Anticipation of a tone of next chord.

(Half pulse): Key B♭, A?

(248 Blue note inserted)

s_1	d	t_1(r)	m	r.d	r	—	s	f	m	r	r.m	d	—						
m_1	s_1(l_1)	s_1(t_1)	s_1(d)	s_1.l_1	t_1	—	d	(l_1.t_1	d	d									
d_1	m_1(l_1)	s_1	d	t_1.l_1	s_1	—	m_1	s d'	s_1 d	l_1 d')	t_1	d	—						
								r_1	d_1	f_1	s_1	d_1	—						

Or, if the Secondary (chord) be objectionable:

s_1	d	r	m	f.m	r	—	s	f	m	r	r.m	d	—						
m_1	l_1	t_1	d	l_1	t_1	—	d	t_1 s_1)	s_1	l_1	t_1	d	—						
d	l_1	s_1	d	f_1	s_1	—	m_1	r_1	d_1	f_1	s_1	d_1	—						

(Full pulse): Key G, A? ~~Hymn Tillins~~ (257a)

s_1	d	m	r	d	r	—	s	m	d	r	m	d	—						
m_1	s_1	s_1	s_1	l_1	t_1	—	r	d	d	d(l_1)	t_1	d	—						
d	m	d	t_1	l_1	s_1	—	t_1	d	l_1	f_1	s_1	d	—						

Fill in 142

Or: Key C. (257b)

s	s	l	t	d'	—	r'	t	—	—	—	—	d'	t	d'	r'	r'	—	m'	d' — — — —
m	d	—	f	m	—	l	s	—	—	—	—	s	s	—	l	t	—	t	d' — — — —
d	m	f	s	l	—	f	s	—	—	—	—	m	r	m	f	s	—	s_1	d — — — —

Or:

143 Harm. ~~Hymn Tune~~

s	l	—	t	d'	—	r'	t	—	—	—	—	l	t	—	d'	r'	—	m'	d' — — — —
m	f	—	f	s	—	l	r	—	—	—	—	d	s	—	s	l	—	t	d' — — — —
d	f	—	r	m	—	f	s	—	—	—	—	l	s	—	m	f	—	s	d — — — —

Cases of 7T.

Graun, page 2.

$t_1.d$	$r.m$	$f.s$	l	s
$s_1.l_1$	$t_1.d$	$r.m$	f	m
$r.r$	$s.s$	$s.s$	r	m
$s_1.s$	$f.m$	$r.d$	t_1	d

Graun, page 3.

$f.,m$	f		l	—	l	$l.l$	$s.s$	$s.s$
$r.,d$	r		r	—	r	$d.d$	$d.d$	$d.d$
s	s_1		f	—	f	$f.f$	$m.m$	$m.m$
s	s	s	t_1	t_1	$t_1.t_1$	$d.d$	$d.d$	$d.d$

Graun, page 4.

$d'.,t$	lr		$f.f$	$f.f$	$f.f$	$m.f$
l	ml_1		$r.r$	$r.r$	$r.r$	d
$m'.,r'$	$d'f$		$l.l$	$l.l$	$l.l$	s
l_1	l_1r_1		$t_1.t_1$	$t_1.t_1$	$t_1.t_1$	d

Graun, page 5.

$r'.,d'$	r'		f'	—	f'	f'	m'
$f.,m$	f		l	—	l	l	s
s'	—	s'	r'	—	—	d'	—
s	s_1		t_1	—	t_1	d	d

Graun, page 8.

m'	$.f'$	f'	m'	r'
s	l	l	—	r
d'	$.r'$	r'	d'	t
d'	s	fe	—	s

In sequences like the following (melody in Air & Bass the same with opposite accents) every chord is "complete" without danger of 5ths

Imitated from Messiah p. 21.

Key (F.) 9.

Ex 137 Fill in

s_1	s_1	d	l_1	r	t_1	m	d	f	r	s	m	l	s	f	m
s_1	m_1	m_1	f_1	f_1	s_1	s_1	l_1	l_1	t_1	t_1	d	d	t_1	r	d
t_1	d	d	r	r	m	m	f	f	s	s	t	t	r	s	s
s_1	d	l_1	r	t_1	m	d	f	r	s_1	m_1	l_1	f_1	s_1	s_1	d

Gersbach's

Course of Harmonic Sentences

a book for the teacher

2. enabling him to Educate the ear, progressively in perceiving & distinguishing harmony.

~~3. to teach offering a Piano-forte playing in connection with the playing of the Pianoforte &c with a consciousness of every stroke the chords struck.~~

1. ~~to~~ develope the faculty of composition both in relation to melody & harmony.

Gersbach's

Edited by John Curwen

with an appendix containing explanatory & exercises by the Editor.

Course of

Plans for Musical Sentences.*

~~(an elementary)~~

~~a~~ ~~course~~ of

Illustrations and Exercises in

Melody.

and in

Two-part Three-part

and four-part

Harmony.

An Elementary work on Musical Composition.

Modified & adapted to the Tonic Solfa Method

by

John Curwen.

* N.B. This book I bought in M.S. in Germany, from the widow of Author Gersbach, for £10 or £12. The Revolution of 1848 had prevented its publication.

Discords prepared & resolved left unmarked.

Prepared only = $\frac{7}{D}$ Resolved only = $\frac{1}{D}$

Explanation of the Symbols.

1. The Capital letters D. F. S. M &c indicate the Root of the Triad or full chord, — the sound from which it is generated.

2. When, in the construction of a Chord, additional thirds are raised above the 5th of the ordinary Triad, the figures 7. 9. 11. or 13. are placed above the Root symbol thus, $\overset{7}{M}$ $\overset{9}{F}$ $\overset{11}{S}$ $\overset{13}{M}$ $\overset{2}{R}$. $\overset{4\frac{1}{2}}{M}$ &c

3. When any tone of a chord is chromatically sharpened a sharp is placed over the Symbol ~~and~~ thus $\overset{\#5}{D}$ ~~when the 1st is sharpened a sharp is placed before the Symbol thus,~~ $\overset{\#}{M}$. ~~#7.~~

The chromatic flats are indicated in a similar manner: Ne, bah, Ta &c are however written above the symbols.

4. The Inversion (position) of the chord is indicated by the letters a. b. c. d. Thus

$\overset{s}{\underset{m}{d}}$ = Da. $\overset{d}{\underset{s}{m}}$ = Db. $\overset{m}{\underset{d}{s}}$ = Dc $\overset{\overset{7}{t}}{\underset{s}{f}}$ = Sd &c.

5. The ~~Character~~ constitution (Contents) of the chord is indicated by figures, according to the following plan.

A chord may be complete

1. without doubling any tone, in 3 part harm. and in 4 part harm. chords. s+v+f
2. doubling the root, in 4 part harm.
4. doubling the third, — (bad)
3. doubling the fifth — (worse)

A chord may be incomplete

5. by doubling the root, omitting the 5th, omitting the fifth. } in three part harm.
6. ——— third (bad) do.
7. by trebling the root do. } in four part harmony.
8. by doubling the root & third do.
9. by simply omitting the 5th without doubling } In the dominant & dim. nant chords.
10. by ——— 3rd
11. by ——— 3rd & 5th

Note. It will be seen that only two or three of these figures are used at each step of the pupils progress as they are at once easily remembered.

Table 1. Comp. these expl. w. beginning of "Singschule", wh. is a (vorarbeit) preparatory work to this. Both these manuals mutually explain each other. The 2nd part of Singschule being a sort of continuation of this work, on the melodic and rhythmical structure of musical sentences. With 2nd table (Saumus) begin the practice exercises for playing & writing. The scholars should 1st search for the major triads on the piano & write them out, - afterwards the minor. After table 3 begin the ex. exercises in the ex: book, - the 4 essential forms of the triad (Nos 1.2.3.4) having previously explained & written out in all keys. (Noten-tafel). We dwell now, for some time, on the 6 closes ?S D Nos 5-10, worked out in all keys, till readily played 'by heart'. Again, further, for some time, only the 1st parts of Nos 11-70, are to be dealt with in the different keys, being first written then played in all or several keys. Tables 4 & 5 should, here, be incidentally explained to the pupils, especially dwelling on the Triad & Septimen Accords. In the same way Table 6 (Tone-sequences & closes) shd introduced. Table 7 only to be explained when the pupils have gone through the Ex. to no: 120. Tables 8 & 9 are to be explained when Ex. 131-160 [can] follow. Tables 10 & 11 may be explained previously as a cont.n of Table 4. Tables 12 & 13 should follow Ex. 90. Ex 91 to 100 (Vorhalten) may be deferred till after Ex 120 or 130 or 160. Tables 14 & 15 serve only to explain more minutely Nos 11 to 70 & can follow Table 3. Table 16 is connected with (as continuation) Ex. 5-10. Table 17 & 18, give the smallest sentences w. closes in rhythm melody & harmony, and illustrate Ex. 11 to 70. 71 to 130. 131 to 160. 161 to 170.

In "parsing" harmonies, say — "Strong pulse Dor. Weak pulse R b-2. Medium pulse m c 3 & c"

Gersbach's Singing School, No. II.*

"Sentences"

See ~~Singschule~~ ~~No. I~~. 18877.

No. 11. Key C.

d'.m'	r'	m'	—	s.d'	t	d'	—	m'	r'	d'	—	m	r	m	
D	S	D		D	S	D		d.m	r	m	—	s₁.d	t₁	d	—
								s	t	d'	—	s	s	s	
								d	s₁	d	—	d	s₁	d	—

No. 12. Key C. See ~~II~~ S. 11 & 12.

d'	r'.t	d'	—	m	f.r	m	—
D	S	D		D	S	D	

Key 42 (266)

No. 13. Key C. S. ~~II~~ 90

d'	t.r'	d'	m'	m	r.f	m	d
D	S	D	—	D	S	D	—

Key 8.

No. 14. Key C. S. ~~II~~. 15. 16.

m'.d'	r'.t	d'.r'	m'	s.m	f.r	m.r	d
D	S	D	—	D	S	D	—

Key 41. (266)

No. 15. Key C ~~S. II~~. 18. 17.

d.m	r.f	m.f	s	s.d'	r'.t	d'	—
D	S	D	—	D	S	D	

* See the German Copy of this book which I brought in Germany. No I is nearly the same as this without the Incidentals. They are, both, a sort of continuation of the "Sentences"

J. C.

No. 16. Key F. Bye & Secondary Chord.

d₁-.m	r₁-.f	m	—	s₁-.d	t₁-.r	d	—
D	S	D		D	S	D	

Key 10. ¶ 11 above.

No. 17. Key F. Bye & Pass.

d	r.d.t₁	d	s₁	m	f.m.r	m.r	d
D	S	D	—	D	S	D	—

Key 42. ¶ 12 above

No. 18. Key F. Bye & pass.

d	t₁.d.r	d₁-.m	¹s	m	r.m.f	m-.r	d
D	S	D	—	D	S	D	—

Key 8. ¶ 13 above.

No. 19. Key F. Bye & pass.

m.r.d	r.d.t₁	d.t₁.l₁	¹s₁	s.f.m	f.m.r	m-.r	d
D	S	D	—	D	S	D	—

Key 41 & 14 above

No. 20. Key F. Bye. Pass. & Sec.

s.f.m	r-.f	m	¹s	m.r.d	t₁-.r	d	—
D	S	D	—	D	S	D	—

Key 9.

No. 21. Key Bb. Bye. Sec. & Wav.

m₁	:s₁.d	t₁.r	d	-.r	d	s₁ d.m	r.f	m	-.f	m
D	—	S	D	—	—	D —	S	D	—	—

Key 11

1–20. Zuta Marx on Melody & Harmony being composed together.

I. Triad & Chord Forms in three parts. 1–4. Closes 5–10.

Harmonics See Logier p 49. & Gen-eu p 250. See Marx U.S.M p 213.

To bring the chords before the ear, let the class sing them in a Round.

The 12 major triads to be discovered, written, & then played in the 4 essential voiced forms

Ditto 12 minor triads. [See the 7 chord forms Weber I. 167]

Ditto 4 3voiced forms of sept. accords – major 3rd small 7th 3, after tables 3 & 4 and referring to tables 12 & 13. See Weber I. 259.

S S
m F
D R
T
S S
m F
D R
T

Importance of Dom. Chord Marx U.S.M p 190.

Closes 5–10.

Tonic chord alone does not declare the key, ∴ Dom necessary to complete our Harmonic Material.

Consecutive 5ths Marx U.S.M p 294. Gen-eu p 151-154. Pencil note 126 & Goss p 13. 29. 60. 62 ∀75–77. Sarori 130. 101. 102. Grace 6

Call consonances "sweeter" & "nearer" i.e 3rds & 6ths and 4ths & 5ths

To show "waving" by

Ex 11. II. Twos (or two measure sentences) Two-pulse Measure. Common Mode (Major mode.) After all the warings. D. S. D.

= ~~Exercises in harmonizing airs for two & three (by 4) voices may be taken from Singsong Nos. 31 to 40.~~ Sing Schule 1 – 20. (In 4 parts 11–20.) (or I 11 – 14.)

May we not early introduce, in these chords, bye-tones, free strokes & passing tones (& dissonances of other kinds.)? Perhaps at Ex 57 & 40 p 31

And may we not turn these phrases into ternary measure (doubling the first beat) in order to give play to these variations. See, however, Ex 4 & 10

Reason for 3 part harm. first Weber I. 147.

1. s m d
5 3 1

2. s m' / m s / d d
5 3 1 / 3 5 1

3. s m' m' / m s d' / d d d
5 3 1 / 3 5 1 / 3 1 1

4. s m' m' d' / m s d' m / d d d d
5 3 1 / 3 5 1 / 3 1 1 / 1 3 1

5. Sa 1. Da 5.
r' m'
t d'
s_1 d_1

6. Sa 1. Da 5.
t d'
r m
s_1 d_1

7. ^{7}Sa q. Da 5.
f m
t_1 d
s_1 d_1

8. ^{7}Sa q. Da 5.
t d'
f m
s_1 d_1

9. ^{7}Sa 10. Da 5.
f m
r d
s_1 d_1

10. ^{7}Sa 10. Da 5.
r' d'
f m
s_1 d_1

11. Da 5. Sa 1. Da 5.
d' t d' —
m r m —
d s_1 d_1 —

12. Da 5. Sa 1. Da 5.
m' r' m' —
d' t d' —
d s_1 d_1 —

13. Da 5. ^{7}Sa 10. Da 5.
d' r' d' —
m f m —
d s_1 d_1 —

14. Da 5. ^{7}Sa 10. Da 5.
m' f' m' —
d' r' d' —
d s_1 d_1 —

15. Da 1. ^{7}Sa 10. Da 5.
m' r' d' —
s f m —
d s_1 d_1 —

16. Da 1. ^{7}Sa 10. Da 5.
s' f' m' —
m' r' d' —
d s_1 d_1 —

17. Da 1. ^{7}Sa q. Da 5.
s t d' —
m f m —
d s_1 d_1 —

18. D Sa 1. Da 5.
d' r' m' —
d' t d' —
d s_1 d_1 —

19. Da 1. Sa 1. Da 5.
s' r' m' —
m' t d' —
d_1 s_1 d_1 —

20. Da 1. Sa 1. Da 5.
m' t d' —
s r m —
d_1 s_1 d_1 —

No. 22. Key Bb — Pass. Wav. Int.

d.r	m	f	m	-.r	m	s_1	d	f	m.r	d	t_1	d			
D	—	S	D	—	—	D	—	S		D	—	—			

No. 23. Key Bb. — Bye. Int. F. Sec.

d.m	f.m	f.f	m.r	m	—	d	s_1.d	r.d	t_1.r	d	—	m			
D	—	S		D	—	—	D	—	S	D	—				

No. 24. Key Bb — Pass. Hang. Ant. Bye

d.r	m.f	r.m	d		s_1	m_1.f_1	s_1.l_1	f_1.s_1	m_1	—					
d	—	s_4	d	—	—	d	—	s_4	d	—					

No. 25. Key Bb. — Pas.-O.F.-Wav.

d.t_1	l_1.s_1	l_1.t_1	d	—	s_1	m.r	d.t_1	d.r	m	—					
d	—	s_4	d	—	—	d	—	s_4	d	—					

No. 26. Key Bb. — Pas.-Ant.-Wav.

m.r	d	r.m	d		t_1	d	s_1.f_1	m_1	f_1.s_1	m_1	-.r_1	m_1			
d	—	s_3	d	—	—		d	—	s_4	d	—	—			

No. 27. Key Bb — O.F.-Bye-Sec.

m	r.d	t_1.r	d	—	m	s_1	f_1.m_1	r_1.f_1	m_1	—	s_1				
d	—	s_2	d	—	—	d	—	s_4	D	—	—				

No. 28. Key Bb. Pas.- Wav.- Ant.

	d	s_1	f_1		$m_1.r_1$	$m_1.f_1$	m_1		s_1	m_1	$r_1.m_1$		d_1	—					
	D	—	S		D	—	—		D	—	S		D	—					

No. 29. Key Bb. Bye - Wav.

	d.m	s	f		m	-.f	m		$s_1.d$	m	r		d	-.r	d				
	D	—	S		D	—	—		D	—	S		D	—	—				

No. 30. Key Bb. Bye - Sec.

	$s_1.m_1$	$d_1.m_1$	$f_1.r_1$		$m_1.t$	-.s_1	d		m.d	$s_1.d$	r.t_1		d	—					
	d	—	S		D	—	—		D	—	S		D	—					

No. 31. Key Eb. Bye - H.F.

	d	d.m	m.d		d.r	m	—		s	s.d'	s.s		s						
	d	d.m	m.d		d.r	m	—		s	s.d'	d'.s		s.t		d'	—			
	D	—	—	S	D	—			D	—	—	S	D	—					

not for Key Ab

No. 32. Key Eb. Bye - Ant.

	m.d	d.m	m.r		r.d	d	—		s.m	m.s	s.f		f.m		m	—			
	D	—	—	S	D	—			D	—	—	S	D	—					

21-30.

Ex 21. III. Twos. Common & Minor Mode. D. ~~&~~ (2) S.D.

~~Simple Chords 21 – 30.~~

{4 Parts. 17 – 20 in minor mode.
Teach pupils to make the change

s — s m
m — m a f
d — d r, ly?

Bigg tones & Passing tones here. See under IV & V. {See Boston ac. Manual p 172 to 175.

This will introduce II. 11.12.13. and 14 – 20, some of which should be given in the Minor Mode.

See Durchgehenden & Wechselnoten Richter p 106. – 116.

" " Vorhaltsarpeggio Waldman p 118 – 222

See also "Auxiliary Sounds" Marx U.S.M 211. Gen-eu p 128 &c

also p 166 &c.

{ Major & Minor of same tonic, add or take away 3 ♭ or 3 ♯
See Gen-euphonic p 115 – 116.

Only harmonize each pulse. Consider the rest as passing notes or passing chords. Gen-euphonic p 112.

The previous dispersed harm better Fitts Oct 23 1924

21.	Da 5.	Sa 1.	Da 5.		La 5.	ne Ma 1.	La 5.	
Key	d'	t	d'	—	l	ne	l	—
C.	m	r	m	—	d	t_1	d	—
	d	s_1	d_1	—	l_1	m_1	l_2	—

In Extn

22.	Da 5.	Sa 1.	Da 5.		La 5.	ne Ma 1.	La 5.	
Key	m	r	m	—	d	t_1	d	—
F.	d	t_1	d	—	l_1	ne_1	l_1	—
	d	s_1	d_1	—	l_1	m_1	l_2	—

In Extn

23.	Da 5.	Sa 10.	Da 5.		La 5.	Ma 10.	La 5.	
Key	d	r	d	✓	l_1	t_1	l_1	—
Bb	m_1	f_1	m_1	—	d_1	r_1	d_1	—
	d_1	s_2	d_2	—	l_2	m_2	l_3	—

24.	Da 5.	Sa 10.	Da 5.		La 5.	Ma 10.	La 5.	
Key	m	f	m	✓	d	r	d	—
Eb	d	r	d	—	l_1	t_1	l_1	—
	d	s_1	d_1	—	l_1	m_1	l_2	—

25.	Da 1.	Sa 10.	Da 5.		La 1.	Ma 10.	La 5.	
Key	m	r	d	✓	d	t_1	l_1	—
Ab	s_1	f_1	m_1	—	m_1	r_1	d_1	—
	d_1	s_2	d_2	—	l_2	m_2	l_3	—

26.	Da 1.	Sa 10.	Da 5.		La 1.	Ma 10.	La 5.	
Key	s	f	m	✓	m	r	d	—
Db	m	r	d	—	d	t_1	l_1	—
	d	s_1	d_1	—	l_1	m_1	l_2	—

Notice mistake in 25 & 26

27.	Da 1.	Sa 9.	Da 5.		La 1.	ne Ma 9.	La 5.	
Key	s_1	t_1	d	✓	m_1	ne_1	l_1	—
Gb	m_1	f_1	m_1	—	d_1	r_1	d_1	—
	d_1	s_2	d_2	—	l_2	m_2	l_3	—

28.	D	Sa 1.	Da 5.		L	ne Ma 1.	La 5.	
Key	d	r	m	✓	l_1	t_1	d	—
B	d	t_1	d	—	l_1	ne_1	l_1	—
	d_1	s_2	d_2	—	l_2	m_2	l_3	—

29.	D	Sa 10.	Da 5.		L	Ma 10.	La 5.	
Key	d	f	m	✓	l_1	r	d	—
E.	d	r	d	—	l_1	t_1	l_1	—
	d_1	s_2	d_2	—	l_2	m_2	l_3	—

30	Da 1.	Sa 10.	Da 5.		La 1.	Ma 10.	La 5.	
Key	s_1	r	d	✓	m_1	t_1	l_1	—
Ab.	m_1	f_1	m_1	—	d_1	r_1	d_1	—
	d_1	s_2	d_2	—	l_2	m_2	l_3	—

Between Major & Minor — always a Semitonic difference of progression either in the middle or the upper part — not in both.

No. 33. Key Eb. Ar.

d'	s	m.f	f.m	m	—	s	m	d.r	r.d	d	—
D	—	—	S	D	—	D	—	—	S	D	—

No. 34. Key Eb Bye – Pass. – Sec.

d.m	m	r.d	t_1.r	d	—	m.s	s	f.m	r.f	m	—
D	—	S	—	D	—	D	—	S	—	D	—

No. 35. Key Eb. O.F. – Bye – Ant. – Sec.

m	r.d	t_1.r	r.d	d	—	s	f.m	r.f	f.m	m	—
D	—	S	—	D	—	D	—	S	—	D	—

No. 36. Key Eb. Pas – O.F. – Ant. – H.F.

d'.t	l.s	f.m	m.r	m	—	s.f	m.r	r.d	d.t_1	d	—
D	—	S	—	D	—	D	—	S	—	D	—

No. 37. Key Eb. Ant.

d	r.d	d.t_1	t_1.d	d	—	m	f.m	m.r	r.m	m	—
D	S	D	S	D	—	D	S	D	S	D	—

No. 38. Key Eb. ✓ Ant. – Bye – H.F. – Sec.

d.t_1	t_1	d.m	mr	d	—	m.r	r.	m.s	s.f	m	—
D	S	D	S	D	—	D	S	D	S	D	—

No. 39. Key Eb. Bye – Wav. Ant. –

No. 40. Key Eb. Hang. Ant. – Pas.

In Ex 20 hos part 27 Sept Rep 1867

No. 41. Key Ab. ✓ Pas. F. Ant. – F.H.F. – Pas. – O.F.

No. 42. Key Ab. Pas. – F.H.F.

No. 43. Key Ab. ✓ Bye – F.H.F.

No. 44. Key Ab. Pas. Bye – F.H.F. – Sec.

31-40.

Ex 31. IV. Twos in Three-pulse Measure. All possible warnings. DD (7) S.D

Sing-schule 21 — 30 (4 parts 2 or 3 of best)

Harmonizing Exercises may be given in connection with these sentences;- The ~~figure stand~~ figures to the right of the symbols should be omitted, that the pupils ingenuity & taste may be free to exercise itself in discovering the "characters" & best adapted ~~to the~~ ~~xxx~~ each case.

Each exercise should be harmonized for three parts and then for two parts. Four part harmony sh^d follow later after Ex 100. For 2 voices the abc sh^d also be omitted.

The sentences may be partly taken out of the Sing School & Sh^d March's book. After Ex. 57. here Ex. 31 to 50 of sing school will do:- taking care that they be different from any here.

Rules would have to be discovered in reference to the best "character" of chord for each part of the measure — variety — unity &c.

Introduce Fractures & After tones (Sec VI) Ex II. 21-30.

In listening to Music, the mind remembers & expects. Hence a smooth melodial progression excuses discordant harmony.

Introduce Bye-tones (continue) III. Sing-schule II. 11-16. (11-13)
(4 parts 11. 12. 13 = Bye tone)

Inversion & Interversion

When a good melody found — vary its rythm on the plan of Nägeli.

m ♯r dissonate
in minor, as s ♯f in major

31.

	Da5.	Da1.	Sa10.	Da5.			La5.	La1.	Ma10.	La5.		
Key	d'	m'	r'	d'	—	—	l	d'	t	l	—	—
C	m	s	f	m	—	—	d	m	r	d	—	—
	d	—	s,	d,	—	—	l,	—	m,	l,	—	—

	La5.	La1.	Ma10.	La5.		
—	d	m	r	d	—	—
—	l,	d	t,	l,	—	—
—	l,	—	m,	l,	—	—

32.

	Da5.	Da1.	Sa10.	Da5.	
Key	m	s	f	m	—
E	d	m	r	d	—
	d,	—	s,	d,	—

33.

	Da1.	Da5.	Sa10.	Da5.		
Key	m	d	r	d	—	—
A	s,	m,	f,	m,	—	—
	d,	—	s,	d,	—	—

	La1.	La5.	Ma10.	La5.
	d	l,	t,	l,
	m,	d,	r,	d,
	l,	—	m,	l,

34.

	Da1.	Da5.	Sa10.	Da5.		
Key	s'	m'	f'	m'	—	—
D	m'	d'	r'	d'	—	—
	d	—	s,	d,	—	—

	La1.	La5.	Ma10.	La5.		
	m'	d'	r'	d'	—	—
	d'	l	t	l	—	—
	l,	—	m,	l,	—	—

l ♯ r t f

35. see 39

	Da5.	Da1.	Sa9.	Da5.		
Key	d	s,	t,	d	—	—
G	m,	m,	f,	m,	—	—
	d,	—	s,	d,	—	—

	La5.	La1.	Ma9. (ne)	La5.		
	l,	m,	ne,	l,	—	—
	d,	d,	r,	d,	—	—
	l,	—	m,	l,	—	—

	La1.	La	Ma1. (ne)	La5.		
—	d'	l	t	d'	—	—
—	m	l	ne	l	—	—
—	l,	—	m,	l,	—	—

36.

	Da1.	D	Sa1.	Da5.	
Key	m'	d'	r'	m'	—
C	s	d'	t	d'	—
	d	—	s,	d,	—

37.

	D	Da1.	Sa1.	Da5.		
Key	d	m	r	m	—	—
F	d	s,	t,	d	—	—
	d,	—	s,	d,	—	—

	La5.	La1.	Ma1. (ne)	La5.	
	l,	d	t,	d	
	d,	m,	ne,	l,	
	l,	—	m,	l,	

m

38.

	Da1.	Da5.	Sa1.	Da5.		
Key	s,	d	t,	d	—	—
Bb	m,	m,	r,	m,	—	—
	d,	—	s,	d,	—	—

	La1.	La5.	Ma1. (ne)	La5.		
	m	l	ne	l	—	—
	d	d	t,	d	—	—
	l,	—	m,	l,	—	—

39. see 35.

	Da5.	Da1.
Key	d	m
Eb	m,	s,
	d,	—

	Sa9.	Da5.		
	f	m	—	—
	t,	d	—	—
	s,	d,	—	—

	La5.	La1.	Ma9. (ne)	La5.		
	l,	d	r	d	—	—
	d,	m,	ne,	l,	—	—
	l,	—	m,	l,	—	—

40.

	Da1.	Da5.	Sa10.	Da5.		
Key	s,	d	r	d	—	—
Bb	m,	m,	f,	m,	—	—
	d,	—	s,	d,	—	—

	La1.		
	m,		
	d,		
	l,		

	La5.	Ma10.	La5.		
	l,	t,	l,	—	—
	d,	r,	d,	—	—
	—	m,	l,	—	—

No. 45. Key Ab. Bye – Pas. – F.H.F.

S | d t₁ d.m | ~~d.m m.r d t₁~~ m.r d t₁ | t₁ — d | m r m.s | s.f m r | r — m ||
| D S D | S D S | D — — | D S D | S D S | D — — ||

No. 46. Key Ab. Ant. – Pas. – F.H.F.

S | m.r r.d d.t₁ | t₁.d r t₁ | t₁ d | s.f f.m m.r | r.m f r | r m ||
| D S D | S — — | D — | D S D | S — — | D — ||

No. 47. Key Ab. ✓ Pas. – O.F. – F.H.F.

S | m.r d.t₁ t₁.s₁ | d m r | r d | s.f m.r d.r | m s f | f m ||
| D — — | — — S | D — | D — — | — — S | D — ||

~~No. 48. Key Ab.~~

S | d s₁ d.m | m r.d d t₁.r | r — d |

48 Key Ab ✓ Bye – F. Un. F.

S | d s₁ d.m | r d t₁ | r d | m d m.s | f m r | f m ||
| D — — | S D S | D — | D — — | S D S | D — ||

49 Key Ab Ant. + Wav. – F.H.F.

S | d s₁ m.r | r s f.m | m.r m | s₁ m₁ d.t₁ | t₁ f m.r | r d ||
| D — — | S — — | D — | D — — | S — — | D — ||

50. Key Ab ✓ Bye. – Sec. – F.H.F.

S | d.m s f | m d r.f | f m | s₁ d m r | d s₁ t₁ r | r d |
| d — S | D — S | D — | D — S | D — S | D — |

hard, otherwise easier, repeat to end

41. Key C.

Dal.	Da5.	Sal.	Da5.			La1.	La5.	ne Ma1.	La5.		
s	m	r	m	—	—	m	d	t_1	d	—	
m	d	t_1	d	—	—	d	l_1	ne_1	l_1	—	
d	—	s_1	d_1	—	—	l_1	—	m_1	l_2	—	

—	d	l_1	ne_1	l_1	—	—					
—	m_1	d_1	t_2	d_1	—	—					
—	l_2	—	m_2	l_3	—	—					

42. Key 7.

Dal.	Da5.	Sal.	Da5.	
m	d	t_1	d	—
s_1	m_1	r_1	m_1	—
d_1	—	s_2	d_2	—

43. Key 13b

Dal.	Da5.	Sal.	Da5.			La1.	La5.	ne Ma1.	La5.		
s_1	d	r	m	—	—	m_1	l_1	t_1	d		
m_1	m_1	t_1	d	—	—	d_1	d_1	ne_1	l_1		
d_1	—	s_2	d_2	—	—	l_2	—	m_2	l_3		

44. Key Eb

Da5.	Dal.	Sal.	Da5.			La5.	La1.	Ma1.	La5.		
m	s	t	d'	—	—	d	m	ne	l	—	—
d	m	f	m	—	—	l_1	d	r	d	—	—
d_1	—	s_2	d_2	—	—	l_2	—	m_2	l_3	—	—

45. Key Ab

Da5.	Dal.										
d	s_1										
m_1	m_1										
d_1	—										

Sa10.	Da5.			La5.	La1.	Ma10.	La5.		
t_1	m_1	—	—	l_1	m_1	r_1	d_1	—	—
r_1	d_1	—	—	d_1	d_1	t_1	l_1	—	—
s_2	d_2	—	—	l_2	—	m_2	l_3	—	—

46 (to 45.) Key Db

Dal.	Da5.	Sa10.	Da5.			La1.
s'	m'	r'	d'	—	—	m'
m'	d'	f	m	—	—	d'
d	—	s_1	d_1	—	—	l_1

La5.	Ma10.	La5.		
d'	t	l	—	—
l	r	d	—	—
—	m_1	l_2	—	—

47. Key Gb

Da5.	Da5.	Sal.	Da5.			La5.	La5.	ne Ma1.	La5.		
d'	m	r	m	—	—	l	d	t_1	d	—	—
m	d	t_1	d	—	—	d	l_1	ne_1	l_1	—	—
d	—	s_1	d_1	—	—	l_1	—	m_1	l_2	—	—

48 Key 13.

Dal.	Da5.	Sal.	Da5.			La1.	La5.	ne Ma1.	La5.		
s	d	t_1	d	—	—	m	l_1	ne_1	l_1	—	—
m	m_1	r_1	m_1	—	—	d	d_1	t_2	d_1	—	—
d_1	—	s_2	d_2	—	—	l_2	—	m_2	l_3	—	—

—	—	l_1	m	t_1	d	—	—				
—	—	l_1	d	ne_1	l_1	—	—				
—	—	l_3	—	m_2	l_3	—	—				

La5.		
d	—	—
l_1	—	—
l_2	—	—

49. Key E.

D	Dal.	Sal.	Da5.		
d	s	r	m		
d	m	t_1	d		
d_2	—	s_2	d_2		

50. Key Ab

Dal.	D	Sa10.	Da5.			La1.	L	Ma10.
s	d	f	m	—	—	m	l_1	r
m	d	r	d	—	—	d	l_1	t_1
d_1	—	s_2	d_2	—	—	l_2	—	m_2

La5.		
d	—	—
l_1	—	—
l_2	—	—

268

50 (43) A

s : d : f	m : — : —	m : s_1 : r	d — : — : —								
m_1 : — : s_1	s_1 : — : —	s_1 : m_1 : f_1	m — : — : —								
d — t_1	d	d — s_1	d								

Key 47 (44) 49, 48

: s	d' : m : r	m : — : m	s : d : t_1	d : —							
m	d s_1 s_1	s_1 : — : s_1	m_1 m_1 f_1	m_1							
: d	m : d : t_1	d : — : d	d : s_1 : s_1	d : —							

2y ule words a Binal / Trinal / Quaternal &c
or Duain / Triain / Quatrain &c — apologize for manufacture.

Subtrimate Cadences.

No. 51. Key C. 4 Duos with the figures the same. Figures = 1 $\frac{3}{2}$ $1\frac{1}{2}$ | $\frac{1}{2}$ cadences $\frac{1}{4}$ cadences Full cadence.

s	d'.t	l.s	s.	m	l.s	f	m.	r	s.f	m	r.	d	f.m	r	d.		
D	—	F	D	D	—	T	D	S	—	D	S.	D	—	S	D		

a Two-er — a Two-er = Duo — a Fourer = Quartrain — (? use also Triad)

No. 52. Key F. 2 Duos & 2 Triads. Figure of Duos = |a : a|a, a : a . Figure of Triads =

d	r	m.,f	m	f	m	r.,m	r	s	m	f.l	s.f,s	l		f	r	m.d	r.m,r	d:
D	S	D	—	S	D	S	—	D	—	F	D	F		S	—	D	S	D

Pas. — O.F. — Wav.

No. 53. Key Bb. a Duo a Triad a Duo a Triad (= Chants) Figures

d-,t$_1$	l$_1$-,s$_1$	f$_1$,s$_1$,f$_1$	m$_1$.	l$_1$	d,t$_1$,l$_1$	t$_1$	r.d,t$_1$	d-,m	r-,	m-,r	d-,t$_1$	l$_1$,t$_1$,l$_1$	s$_1$-,	r	f,m.r	m :d,r.m	r$_1$:d-,
D	—	S	D	F	—	S	—	D	S	D	—	F	D	S	—	D	S D

Bye — Ant. — Sec. — Hang. — Pas.

No. 54. Key Eb.

m	s-,m	f	m-,	r-,m	d-,r	t$_1$-,r	s-,f	m	r-,	s-,l	f-,s	m-,s	d'-,t	l	s-,	d :m-,d	r :d-,
D	—	S	D	S	D	S	—	D	S	D	S	D	—	F	D	D —	S D

O.F. — F. Wav. — Wav. — Sec.

No. 55. Key G.

d	—	m	r	d	r	m	—	s	f.m	r.d	r	-.m	r	f	s.f	m.r	
D	—	—	S	—	—	D	—	D	—	—	S	—	—	S	—	—	

m	-.f	m	~~d$_1$ s$_1$ r.d t$_1$.d~~	~~t$_1$ l$_1$ t$_1$~~	~~d s f m~~	~~r~~											
D	—	—	D	—	—	S	—	—	D	—							

No. 56. Key D. Wav. – Un. F. – Pas.

s	–.l	s	f	s.f	m.f	m	—	d'	t	l	s	—	f	–.s	f		
D	—	—	S	—	—	D	—	D	—	F	D		S	—	—		
m	f.m	r.m	r	—		f	m	r	d	—							
D	—	—	S	—		S	D	S	D	—							

No. 57. Key Bb. Pas. – Un. F. – Bye – Wav. – Ant.

s_1	d	t_1.d,r	d.r	m		f	r	m.r,d	r.d	t_1		d.t_1	l_1.t_1.d	s_1		m:r,d.r,m	d:
D	—	S	—	D		S	—	D	—	S		D	F	D		D	S D

No. 58. Key Eb. Bye – Pas. – O. F. – Sec.

4 Triads of which 1st & 3rd have same figure, also 2nd & 4th.

m.s	d'.t	l	s.f	m	r.	d.r,m	f.r	m.s	s.d'	d'	t.	t_1.r	s.f	m	r.d	f	m.
D	—	F	R	D	S	D	S	D	—	—	S	S	—	D	—	F	D
s.f,m	r.f	m.s	d.m	r	d.												
D	S	D	—	S	D												

No. 59. 3 Rules 4 Quartrains. 1st & 2 same figure & last 2 same figure. Un. F. – O. F. – Bye – Pas. – Wav.

d	t_1	d	m	—	r	d	r.d	t_1.l_1	s_1	—		r	d	r	f	—	m
D	S	D	D	—	S	D	—	F	D			S	D	S	T	—	D
r	m.r	d.m	r	—		m	d	l_1	s_1	—	m_1	f_1	–.s_1	f_1.s_1	m_1	—	
S	—	D	S	—		D	—	F	D	—	—	F	—	—	D	—	

57–55.

Ex 51. V. Threes. In two-pulse Measure & in three-pulse Measure. all the lawful plans. D D.D $^{(7)}$S.D. or D D D.D D $^{(7)}$S.D

Ex 31 to 50 of the Sing-school may come in here.

{ Introduces Retardations to Ex II 31–50 4 parts.
{ Subnumber VIII.

Introduces "Passing-tones", earlier III. Singschule II (14) 17–20
(4 parts 14 to 20)

Like Rhythm of Polonaise

Ex 12 altered = 7s

51. Key C

| | | |

| | | |

(Ex 15)

56. Key C

Da5.	Da1.	Da5.	Sa1.	Sa5.	Sa1.	Da5.			Da1.	Da5.	Da5.	Sa1.	Sa5.	Sa1.	Da5.		
m	s	d'	t	s	t	d'	–	–	s	d'	m'	r'	t	r'	m'	–	–
d	m	m	r	t_1	r	m	–	–	m	m	d'	t	s	t	d'	–	–
d_1	–	–	s_1	–	–	d_1	–	–	d	–	–	s_1	–	–	d_1	–	–

57 Key F

Da5.	Da1.	Ta9.	Da5.	Da1.	Ta10.	Da5.			Da1.	Da5.	Sa1.	Da5.	Da1	Ta10.	Da5.		
m_1	s_1	t_1	d	m	r	d	–	–	s_1	d	r	m	s	f	m	–	–
d_1	m_1	f_1	m_1	s_1	f_1	m_1	–	–	m_1	m_1	t_1	d	m	r	d	–	–
d_2	–	s_2	d_1	–	s_2	d_2	–	–	d_1	–	s_2	d_2	–	s_2	d_1	–	–

58. Key Bb

Da1.	Ta10.	Da5.	Ta10.	Da5.	Sa1.	Da5.			Da1.	Ta10.	Da5.	Ta10.	Da5.	Sa1.	Da5.		
s_1	f_1	m_1	f_1	m_1	r_1	m_1	–	–	m	r	d	r	d	t_1	d	–	–
m_1	r_1	d_1	r_1	d_1	t_2	d_1	–	–	s_1	f_1	m_1	f_1	m_1	r_1	m_1	–	–
d_2	s_2	d_1	s_2	d_1	s_2	d_2	–	–	d_1	s_2	d_2	s_2	d_1	s_2	d_2	–	–

59. Key Eb

Da1.	Sa1.	Da5.	Sa1.	Ta10.	Sa1.	Da5.			Da1.	Ta9.	Da5.	Sa1.	Ta10.	Sa1.	Da5.		
d	r	m	r	f	r	m	–	–	s_1	t_1	d	t_1	r	t_1	d	–	–
d	t_1	d	t_1	r	t_1	d	–	–	m_1	f_1	m_1	r_1	f_1	r_1	m_1	–	–
d_1	s_2	d_2	s_2	–	–	d_2	–	–	d_1	s_2	d_2	s_2	–	–	d_2	–	–

60. Key Ab

Da5.	Da1.	Da1.	Da5.	Da1.	Ta10.	Da5.			Da1.	Da5.	Da5.	Da1.	Da5.	Ta10.	Da5.		
d	m	s_1	d	m_1	f_1	m_1	–	–	s	d'	m	s	d	r	d	–	–
m_1	s_1	m_1	m_1	d_1	r_1	d_1	–	–	m	m	d	m	m_1	f_1	m_1	–	–
d_1	–	–	d_2	–	s_3	d_2	–	–	d_1	–	–	d_2	–	s_2	d_2	–	–

(Thro pulse Threes. Two phrases.)

Ly introduce other cadence D S

Pas. – Bye – Un. F. – O. F.

× No. 62. Key F. 1st a triad, 2nd a triad with Insertion = Quatrain. 3rd a triad. 4th triad with completion (appendix) = Quatrain

d	–.r	m.,f	s.m	r	m.r	d	–.r	m.,f	s.m	f.l	s.f	m	r.	s	–.f	m.,r	d.m
D	—	—	—	S	—	D	—	—	—	R	—	D	S	D	—	—	—

Cadence of one strain made equal to next.

We may look at it as a { Quatrain Triad }

r	t_1	s	–.f	m.,r	d.m	r	t_1	d	— ‖
S	—	D	—	—	—	S	—	D	

Bye – Pas. – Wav.

No. 63. Key Bb. 1st a Quatrain with last 2 measures repeated = an "echo." Then ditto. Sing echo softly.

m_1	s_1–.d	t_1–.l_1	s_1	d–.r	m–.f.m	r	—	d–.r	m–.f.m	r	—	f	r_1–.t_1	d–.r	m	t_1–.d	r–.m.r
D	—	S	—	D	—	S	—	D	—	S	—	S	—	D	—	S	—

d	—	t_1–.d	r–.m.r	d	— ‖
D	—	S	—	D	

Bye – Pas. – Sec.

No. 64. Key Eb. 1st a Quatrain. 2nd ditto with prolongation of cadence = a Quintain.

d'.s	m.d	r.m.f	m.f	s	m.d	f	m.	l.f	r.d	t_1.d.r	d.m	s	—	t_1	—	d	— ‖
D	—	S	D	D	L	7 S } or 7 }	D	F	DR	S	L	S		S		D	

Bye – Pas. – Sec. – Wav. – Un. F. – Ant.

No. 65. Key G. 4 2pulse Quatrains.

d.s,	l_1.t_1	d	r	m.,r	d.m	r	—	f.r	m.f	m	r	m	s,fe.m,fe	s	—	d.s,	l_1.t_1
D	S	D	S	D	—	S	—	S	—	D	S	D	S	D	—	D	S

(s fe l s fe f m r) { Hold after transition-cadence.

may be a connecting tone or tones. See Gerbrode

For change of tone: See Gerb. wh. makes diff. effect.

d	r	m.,r	d.m	r	—	f.r	m.f	m	s	r.d	r.m	d	— ‖
D	S	D	—	S	—	S	—	D	—	S	—	D	—

No. 66. Key D.

Sec. – F.H.F. Wav. – O.J. – Un.J.

3 Quatrains. 1 ditto with Repetition of cadence-measure, but freely imitative is called an Appendix. 2y better call it cadence-repetition.

s	d'-,-,-	m	l,-,-	r	s,-,-,f	f	m,-,-	l	r'-,-,d'	t	d'-,-,-	s	f.m.,f	s	-,-,-	r	f,-,-,m
D	—	L	F	S	—	D	—	F	R	S.	LR	(D	S	D	)	S	S D

r	m,-,-,f	m	f.m.,f	s	-,-,-	d'	t,-,-,d'	l	f,-,-	m,-,-,f	r.d.,t,	s	-,-,-,f	m,-,-,f	r.d.,t,	d	-,-,-
S	—	D	—	—	—	D	T D	F	—	D	ST	D	R	D	S	D	—

mock cadence

No. 67. Key Bb. Minor

Wav. Another kind of appendix, not an imitation. 2y. use word "Affix" or Coda

l_1	d	m	f	—	r	t_1	m	r	d	—	t_1	l_1	-.se_1	l_1	t_1	—							
L	—	—	R	—	T	M	—	SE	L		RM	L	—	—	M								

Dra

See new harm. in Gerebach

m_1	se_1	t_1	d	—	t_1	l_1	s_1	f_1	m_1	—	l_1	t_1	-.d	t_1	l_1	—							
M	—	—	L	—	M	F	D	R	L	—	—	M	—	—	L	—							

No. 68. Key Bb.

Pas – Wav. – Bye.

affixes again . . . Codas – (Coda is Italian for tail. 2y Codilla? or Codina)

d	—	m	r	t_1	s_1	r	—	f	m	r	d	t_1	-.d	r.m	r	—							
D	—	—	S	—	—	—	—	—	D	S	D	S	—	—	—	—							

f_1	—	r_1	m_1	s_1	d	s_1	—	m_1	f_1	s_1	l_1	s_1	-.d	t_1.r	d	—							
S	—	—	D	—	—	—	—	—	F	D	F	D	—	S	D	—							

61 – 65.

Ex. VI. Fours. In Two-pulse (Equal) Measure. In all lawful forms. D 3

Singschule 57 – 60 [to 4 parts – allowing invention of incidental tones]

The Invention of Melodies, in Fours & Threes. Rules for Imitation should be discovered. See pencil note at beginning of Mark. We confine ourselves to melodic imitation, & omit all rhythmic variety. Use for division of sentences, the language of the Grammar. Rhythmical imitation may be introduced as soon as Bye-tones, Fore-tones &c are explained. Melodies, thus made, must be harmonized,

Will Sing Schule 61 to 70 (~~57–60~~) be useful here, in supplying themes? or in giving Harmonizing Exercises – "Air & Bass given – to make 3 part Harmony / 2 part &c". This should precede the above Invention Ex. It wd also illustrate "Haupt & Neben satze".

Teach reply by "waving" – by giving out these sentences not as the others, – but the 1st phrase of air. In this way you can keep, at first, to the two chords.

Introduce – Over Fore-tones } Sing Schule II. 22. 23. 24. 25. 27.
Under ——

here or earlier (earlier IV.)

Over After-tones } Sing Schule II. 21. 22. 24. 25. 26. 28. 29.
Under ——

and, as peculiar forms of these (2y more acceptable to the ear – Retardations & Anticipations

Sing Schule II. 31 – 40.

also Vorhalten II 41 – 49.

Supporting tones II 50. "organ point?"

Passing tones – Sarosi 384–391. & 248–260.

Like Rhythm of Rolla

61.	Da5.	Da5.	Da1.	Da5.	Da1.	Sa1.	Da5.		Da1.	Da5.	Da1.	Da1.	Da5.	Sa1.	Da5.	
Key	d'	m	s	d	m	r	m	—	s	d	m	s_1	d	t_1	d	—
B	m	d	m	m_1	s_1	t_1	d	—	m	m_1	s_1	m_1	m_1	r_1	m_1	—
Guit. C.	d_2	—	d_1	—	d_2	s_2	d_1	—	d_2	—	d_1	—	d_2	s_2	d_2	—

62.	Da5.	Da1.	Da1.	Da5.	Za10.	Sa1.	Da5.		Da1.	Da5.	Da5.	Da1.	Za10.	Sa1.	Da5.	
Key	d'	s	m'	d'	f'	r'	m'	—	s	m	d'	s	r'	t	d'	—
E.	m	m	s	m	r'	t.	d'	—	m	d	m	m	f	r	m	—
	d_1	—	d	—	s_2	—	d_1	—	d_2	—	d_1	—	s_2	—	d_2	—

63.	Da5.	Da5.	Da1.	Za10.	Da5.	Sa1.	Da5.		Da5.	Da1.	Da5.	Za10.	Da5.	Sa1.	Da5.	
Key	m	d'	s	f	m	r	m	—	d	s	m	r	d	t_1	d	—
A.	d	m	m	r	d	t_1	d	—	m_1	m	d	f_1	m_1	r_1	m_1	—
	d_2	—	d_1	s_2	d_2	s_2	d_1	—	d_2	—	d_1	s_2	d_1	s_2	d_2	—

64.	Da1.	Da5.	Za10.	Da5.	Sa1.	Za10.	Da5.		Da5.	Da5.	Za10.	Da5.	Sa1.	Za10.	Da5.	
Key	s	m'	f'	m'	r'	f'	m'	—	m	d'	r'	d'	t	r'	d'	—
D.	m	d'	r'	d'	t	r'	d'	—	d	m	f	m	r	f	m	—
	d_1	—	s_1	d	s_1	—	d_1	—	d_2	—	s_2	d_1	s_2	—	d_2	—

65.	Da1.	Da1.	Za10.	Sa1.	Da5.	Za10.	Da5.		Da5.	Da1.	Za10.	Sa1.	Da5.	Za10.	Da5.	
Key	s_1	s	f	r	m	f	m	—	m_1	m	r	t_1	d	r	d	—
C	m_1	m	r	t_1	d	r	d	—	d_1	s_1	f_1	r_1	m_1	f_1	m_1	—
	d_2	—	s_2	—	d_1	s_2	d_1	—	d_2	—	s_2	—	d_1	s_2	d_2	—

+ × (1) +

(Minor)

Wav. – Pas. – ~~Hang.~~

Wav.

No. 69. Key G. 2 Quatrains. 3rd Quatrain with new figure = Coda or Affix.

s_1	d.t_1	d	m.r.d.r	m	f.m	r	—	l_1	r.de	r	f.m.r.m	f	s.f	m	—	f.m.r.m	r.d
D	T	D	S	D	TD	S	—	(L	M)	L	M	L	M	L	—	S	—

Can regard it as
1st Prefix or prelude
2nd Interlude
3rd Affix.
} !! .. all head & tail.

t_1.d.t_1.l_1	s_1	d.t_1.d.r	m.r	d	—		
S	—	D	S	D	—		

Wav. – (Minor)

No. 70. Key G. 3 Quatrains. 1st prefix with ½ cadence. 3rd close with full cadence. Key D. t_1 subject applies to ½. So that 2nd phrase is mere interlude, in related keys.

f. Key G.

l_1	m_1	d.r.d	t_1.l_1	r	d.r.d	t_1	—	m	m	d'.r'.d'	t.l	t	l.t.l	se	—	^{1}m	t_1
L	—	—	SE L	SE	L	M		L	—	— SE.L		SE	L	M	—	M	—

Notes, Gust. p. 85. Take breath as to "phrase".

A piece of music = Tone build or structure.
1. an idea, design, subject.
2. a "niece" (row) phrase
3. a piece

r.m.r	d.t_1	l_1	se.lah.se	l_1	—		
SE L.T	L	M	L				

In Ex. 71–80 See new illustrations of Form. See Gerstenberg's Lect. p. 94.

O.F. – Un F.

No. 71. Key C.

s	m	l	s	d'	t.l	s	—	m'	r'	d'	r'	t	l.t	d'	—
m	d	f	m	l	s.f	m	—	d'	t	l	f	s	f	m	—
D	—	F	D	F	—	D	—	D	S	L	R	S	-.T	D	

Pas. – ~~Hang.~~ Un F.

No. 72. Key F.

d	m	s	f	m.f	s.l	s	—	l.s	f.m	r	s	d	m.r	d	—
d	—	t_1	—	d.r	m.f	m	—	f.m	r.d	t_1	s_1	l_1	t_1	d	—
D	—	S	T	D	-.F	D		F	R	S	—	L	-.T	D	—

66.

Key	Da5.	Da5.	Sal.	Sal.	Zalo.	Sal.	Da5.		Dal.	Da5.	Sal.	Sal.	Zalo.	Sal.	Da5.	
A.	d	m_1	r_1	r	f	r	m	—	s	d	t_1	t	r'	t	d'	—
C.	m_1	d_1	t_2	t_1	r	t_1	d	—	m	m_1	r_1	r	f	r	m	—
	d_2	—	s_3	—	s_2	—	d_2	—	d_1	—	s_2	—	s_1	—	d_1	—

67.

Key	Dal.	Zalo.	Da5.	Dal.	Da5.	Sal.	Da5.		Dal.	Zalo.	Da5.	Dal.	Dal.	Zaq.	Da5.	
F.	s	f	m	s	d	r	m	—	m'	r'	d'	m'	s	t	d'	—
	m	r	d	m	m_1	t_2	d_1	—	s	f	m	s	m	f	m	—
	d_1	s_2	d_2	—	d_1	s_2	d_2	—	d	s_1	d_1	—	d	s_1	d_1	—

68.

Key	Da5.	Sal.	Da5.	Dal.	Sal.	Zalo.	Da5.		Da5.	Sal.	Da5.	Dal.	Sal.	Zalo.	Da5.	
Bb	m	r	m	s	r	f	m	—	d	t_1	d	m	t_1	r	d	—
	d	t_1	d	m	t_1	r	d	—	m_1	r_1	m_1	s_1	r_1	f_1	m_1	—
	d_1	s_2	d_2	—	s_2	—	d_2	—	d_1	s_2	d_2	—	s_2	—	d_2	—

69.

Key	Dal	Zalo.	Da5.	Zalo.	Da5.	Sal.	Da5.		Dal.	Zalo.	Da5.	Zalo.	Da5.	Sal.	Da5.	
Eb	m	r	d	f	m	r	m	—	s	f	m	r'	d'	t	d'	—
	s_1	f_1	m_1	r	d	t_1	d	—	m	r	d	f	m	r	m	—
	d_1	s_2	d_2	s_2	d_1	s_2	d_2	—	d	s_1	d_1	s_1	d	s_1	d_1	—

70.

Key	Dal.	Da5.	Dal.	Dal.	Sal.	Zalo.	Da5		Zalo.	Sal.	Zalo.	Sal.	Da5.	Da5.	Sal.		Da5.	Da5.
F.	s	m	m	d	t_1	r	d	—	f	r	r	t_1	d	m	r	—	m	m
Ab	m	d	s_1	m_1	r_1	f_1	m_1	—	r_1	t_2	f_1	r_1	m_1	d	t_1	—	d	d
	d_2	—	d_1	—	s_2	—	d_2	—	s_2	—	s_2	—	d_1	—	s_2	—	d_2	—

Dal.	Da5.	Zalo.	Da5.	Sal.		Sa5.	Sa5.	Sal.	Sal.	Da5.	Zalo.	Da5.				
s	d'	r'	d'	t	—	s	s	t	r'	m'	r'	d'	—			
m	m	f	m	r	—	t_1	t_1	r	t_1	d	f	m	—			
d_1	—	s_2	d_2	s_1	—	s_2	—	s_1	—	d_1	s_1	d	—			

Sb

No. 73. Key B♭.

d	t₁	d	r	m	f	m	r	d	t₁	l₁	s₁	f₁	m₁	d	t₁	d	r	m	f	m	l₁	s₁	l₁	t₁	d	—
m₁	s₁	l₁	t₁	d	r	d	t₁	l₁	s₁	f₁	m₁	r₁	d₁	m₁	s₁	l₁	t₁	d	r	d	f₁	m₁	f₁	f₁	m₁	—
D	S	L	T	D	T	D	S		D	T	D			D	S	L	T	D	T	D	F	D	F	T	D	

(F)

No. 74. Key E♭. O.J.- Pas. - Wav.

m	f	s	f	m	l	s.f.m	r	—	s	l	t	l	s	l	t.l.t	d'	—
d	r	m	r	d	f	m.r.d	t₁	—	t₁	d	r	d	t₁	f	r	m	—
						R									S		

No. 75. Key G. Wav.-

d.t₁	d	r	m	—	f	m	r	—	r.d	r	m	f	—	s	f	m	—
m₁	—	s₁	d	—	r	d	t₁	—	t₁.l₁	t₁	d	r	—	m	r	d	—
D									S								

f.m	f	s	l	—	s	f.s	f	m	r	—	s	m.f	m	r	d	—
l₁	—	d	f	—	m	r.m	r	d	t₁	—	s₁	d.r	d	s₁	m₁	—

Wm. J.

No. 76. Key D.

d'	s	f	m	f.m	r.m	r	—	r'	t	s	f	s.f	m.f	m	—
m	—	r	d	r.d	t₁.d	t₁	—	f	—	m	r	m.r	d.r	d	—
				D	—							T	—		

l	s	f	m	—	r	d'	l	s	f	—	m	s.f	m	r	d	—			
f	m	r	d	—	t_1	m	f	m	r	—	d	m.r	d	t_1	d	—			

No. 77. Key Bb. Pas. - O.F.

d.,r	m.f	m	r.	l_1.,t_1	d.r	d	t_1.	r.,m	f.s	f	m.	t_1.,d	r.m	r	d.				
d.,t_1	d.r	d	t_1.	f_1.,s_1	l_1.t_1	l_1	s_1.	t_1.,d	r.m	r	d.	s_1.,m_1	f_1.s_1	f_1	m_1.				

No. 78. Key Eb. Pas.-Un.F.

d'	m	l	—	r.m,f	s.f	m.,f	s	d.r,m	f.m	r	—	t	s	d'	—	l.t_1,d'	t.l		
m	d	f	—	t_1.d,r	m.r	d.,r	m	l.t_1,d	r.d	t_1	—	s	t_1	m	—	f.s,l	s.f		
				S				F	R							F	—		

s.,f	m	r.m,f	m.r	d	—		
m.,r	d	t_1.d,r	d.t_1	d	—		

No. 79. Key Bb.

l_1	d	t_1	—	m	r	—	d	f	m	—	r	d	t_1	l_1	—				
l_1	—	—	se_1	m_1	t_1	l_1	—	r	d	t_1	—	l_1	—.se_1	l_1	—				

71-78. ~~In Singschule 61-70 Principal & Subord. Seatphrases~~. 2 voices

Ex 71 VII. Sentences with all the scales (Tone series of tones) (Tone-folge) D R M F (7) S L T.

Greatly varied sentences, with accords on all the steps of the key, with various tone progressions 71-90.

Invention of Melodies continued. | Major & minor chords See Boston Ac. Man p 167.

With many phrases

With various arrangements of Melodical Reply. See Grammar.

At first ~~still~~ without Rhythmical variety, in order that Melodical reply with many chords may be more distinctly studied. Then reintroduce it.

The Themes may still be given, and the Rhythmical outline & the symbols of melodial reply.

Singschule 71 to 77 & (Bass given) may be used for themes & models

Harmonizing Ex. as before 78. 79 & 80 illustrate under VIII.

Singschule II 51 &c begins to introduce other chords than D & S. & ceases to correspond with No I in Plan of Harmony or of Rhythm.

(4 parts II. 51 — 60 with Rhythm of sentences expl.)
Use them for Composition Exercises aff Ex 101. Invers.

Secret of Hidden 5ths & Octaves Mar Co p 427. 428.

(over)

a transition cadence.

71.

	D	Sa1.	Da5	Da1	Fa5.	Da1	Fa5		Fa1.	Fa5.	Da1.	Da5.	Sa10.	Sa1.	D	
Key	d	r	m	s	l	s	l	—	d'	l	s	m	f	r	d	—
=	d	t_1	d	m	f	m	f	—	l	f	m	d	r	t_1	d	—
C.	d_1	s_2	d_2	d_1	f_2	d_1	f_1	—	f_2	—	d_1	—	s_2	—	d_2	—

72.

	La1.	La5.	Ra1.	Ra5.	La1.	La5.	ne Ma1.		ne Ma5	ne Ma1.	La5.	La1.	Ma10.	ne Ma1.	La5.	
Key	d	—	f	—	m	l	ne	—	m'	t	d'	—	t	ne	l	—
=	m_1	l_1	l_1	r_1	d	—	t_1	—	ne	—	l	m	r	t_1	d	—
C.	l_2	—	r_1	—	l_2	—	m_1	—	m_1	—	l_1	—	m_1	—	l_2	—

Entr'de fence

73.

	Da1.	La1.	Fa1.	Ra1.	Ta9.	Sa1.	Da5.		Da1.	La1.	Fa1.	Ra1.	Ta9.	Sa1.	Da5.	
Key	s	d'	—	f'	—	r'	m'	—	m	—	l	—	t	—	d'	—
=	m	—	l	—	t	—	d'	—	s	d	—	f	—	r	m	—
F. & D.	d	l_1	f_1	r_1	s_1	—	d_1	—	d_1	l_2	f_2	r_2	s_2	—	d_2	—

VIII

V

74.

	La5.	Fa1.	Ra1.	Ta1.	ne Ma5.	Ma10.	La5.		La5.	Fa1.	Ra1.	Ta1.	ne Ma5	Ma10.	La5.	
Key	d	—	f	—	m	r	d	—	l	—	—	r'	ne	t	l	—
=	l_1	—	—	r	ne_1	t_1	l_1	—	d	—	f	—	m	r	d	—
F.	l_1	f_1	r_1	t_2	m_1	—	l_2	—	l_1	f_1	r_1	t_2	m_1	—	l_2	—

75.

	Da1.	La1.	Ra1.	Sa1.	Ma1.	La1.	Fa1.		Sa1.	Ma1.	La1.	Fa1.	Ra1.	Sa1.	Da5	
Key	m	—	f	r	s	m	l	—	t_1	—	d	—	f	t_1	d	—
=	s_1	d	l_1	t_1	—	d	d	—	r_1	s_1	m_1	l_1	—	r_1	m_1	—
Bb	d_1	l_2	r_1	s_1	m_1	l_1	f_1	—	s_2	m_2	l_2	f_2	r_2	s_2	d_2	—

VIII

76.

	La5.	Ra1.	Sa1.	Ma1.	La1.	Ra1.	ne Ma1.		La5.	Ra1.	Sa1.	Da1.	La1.	ne Ma1.	L	
Key	d_1	f_1	r_1	s_1	m_1	l_1	ne_1	—	l_1	—	t_1	s_1	d	t_1	l_1	—
=	l_2	—	t_2	—	d_1	f_1	t_2	—	d_1	f_1	r_1	m_1	—	ne_1	l_1	—
Bb	l_2	r_2	s_2	m_2	l_2	r_2	m_2	—	l_3	r_2	s_3	d_2	l_3	m_2	l_2	—

77.

	Da1.	Ma1.	La1.	Da1.	Fa1.	La1.	Ra1.		Sa5	Sa1.	Da5.	Fa1.	Ra1.	Sa1.	Da5.	
Key	m'	t	d'	s	l	m	f	—	s	r	m	l_1	f	t_1	d	—
=	s	s	m	m	d	d	l_1	—	t_1	t_1	d	d_1	l_1	r_1	m_1	—
Eb	d	m	l_1	d	f_1	l_1	r_1	—	s_2	—	d_2	f_2	r_2	s_2	d_2	—

V

78.

	L	ne Ma1	La5.	Ra1.	Ta1.	ne Ma1	La5.		Fa1.	La1.	Ra1.	Fa1.	Ta1.	ne Ma1	L	
Key	l_1	t_1	d	f	—	t_1	d	—	l	m	f	d	f	t_1	l_1	—
=	l_1	ne_1	l_1	—	r	ne_1	l_1	—	d	d	l_1	l_1	r	ne_1	l_1	—
Eb	l_1	m_1	l_2	r_1	t_2	m_1	l_2	—	f_1	l_1	r_1	f_1	t_2	m_1	l_2	—

No. 80. Key Eb.

l	se	l	m.r	d	—	t_1		d'	—	t		f	—	m	r.d	t_1	—		
l_1	t_1	d	—.t_1	l_1	—	se_1		l	—	se		r	l_1	se_1	t_1.l_1	se_1	—		

l_1	t	—	l	‖
l_1	se	—	l	‖

Ex. 81 – 90 Double Counterpoint.

No. 81. Key C.

	d'	—	t.l	t	r'	—	d'		f'	—	m'.r'	m'	r'	d'	—	‖			
m	—	r	—	s	f	m	—	l	—	s	—	d'	—.t	d'	—	‖			

Compa

No. 82. Key F.

m	—	r	—	s	f	m	—	l	—	s	—	d'	—.t	d'	—	‖			
	d	—	t_1.l_1	t_1	r	—	d		f	—	m.r	m	r	d	—	‖			

No. 83. Key Bb.

d–r	m	f	–.–.m	r–.–.d	t_1–.–.d	t_1–.–.l_1	s_1–.–	r–.–.d	t_1	l_1	–.–.t_1	d–.–.r	m–.–.f	m	r	d	–.–.–		
	d–.–.t_1	l_1–.–.s_1	l_1.–.t_1.d	d.–.t_1.l_1	s_1.–.f_1.–.m	r_1.–.s_1.–.f_1	s_1–.–		r_1–.–.m_1	f_1–.–.s_1	f_1.–.m_1.r_1	m_1.–.s_1.t_1	d.–.t_1.l_1	s_1–.–.d	–.–.t_1	d	–.–.–		

No. 84. Key Eb.

			d'-.-t	l.-.-s	l.-.t.-.d'	d'.-.t.-.l	s.-.f.-.m	r.-.s.-.fe:s.-.-			r.-.-.m	f.-.-.s	f.-.m.-.r	m.-.s.-.t	d'.-.t.-.l	s.-.-.d'-.-.-.t	d'	-.-.-	
d.-.-.r	m	f	-.-.-.m	r.-.-.d	t.-.-.d	t.-.-.l	s.-.-	r.-.-.d	t	l	-.-.-.t	d.-.-.r	m.-.-.f	m	r	d	-.-.-		

No. 85. Key D.

s	f	m	r	—	m	f	—	m	r	—		l	s	f	m	—	l
		d	—	t	d	l	t	d	t	—				r	—	d	f

s	d'	t	d'	—	
—	m	r	d	—	

No. 86. Key A.

		d	—	t	d	l	t	d	t	—				r	—	d	f
s	f	m	r	—	m	f	—	m	r	—		l	s	f	m	—	l

—	m	r	d	—	
s	d	t	d	—	

79-86.

Reason why, in 4 part harmony, it is better to double the 5th than the 3rd (the 3rd not being omitted) — because the doubling of chord tones is to be avoided, as spoiling the balance of parts ∴ If you must double, double that which will be least noticed. 1st the Root, being most important will best ~~ca~~ bear this prominence 2nd the 5th blending more "perfectly" with the root will be less noticed apart from it. If you double the 3rd which is so different you set up an opposition to the root.

Reason for not omitting. The interval of a third is the principal harmonic euphony. Let ∴ no chord be without this interval. In triads their 3rds must stay. In Dis. 7ths the 5ths will do as well. ~~even~~

Ex 79. Deceptive or Interrupted cadences Goss p 26 & MS.

79. Key = Eb (Gesch. Ab)

Dal.	Sal.	La1.	Ma1.	Fa1.	Da1.	Ra1.	
m'	r'	d'	t	l	s	f	—
s	t	m	s	d	m	l₁	—
d₁	s₁	l₁	m₁	f₁	d₁	r₁	—

Ra1.	Ma1.	Fa1.	Ma1.	La1.	Sa1.	Da1.		Fa1.	Sa1.
f₁	s₁	l₁	t₁	d	r	m	—	l	r
l₂	m₁	d₁	s₁	m₁	t₁	s₁	—	d	t₁
r₂	d₂	f₂	m₂	l₂	s₂	d₁	—	f₂	s₂

Ma1.	Fa1.	Ra1.	Sa1.	Da5.	
s	d	f	t₁	d	—
t₁	l₁	l₁	r₁	m₁	—
m₂	f₂	r₂	s₂	d₂	—

80. Key = Ab

La1.	Na1.	La5.	ne Ma1.	Fa6.	Ra1.	ne Ma5.		La5.	ne Ma1.	Fa6.
m	r	d	t₁	l₁	f	m	—	d	t₁	l₁
d	t₁	l₁	ne₁	l₁	—	ne₁	—	l₁	ne₁	l₁
l₁	ne₁	l₁	m₁	f₁	r₁	m₁	—	l₂	m₂	f₂

Ra1.	ne Ma5	ne Ma1.	La5.	
f	m	ne	l	—
—	ne₁	t₁	d	—
r₂	m₂	—	l₁	—

VII

81. Key = Db

Da5.	Ma1.	Fa1.	Sa1.	La5.	Ta1.	Da5.		Da1.	Sa1.	La1.	Ma1.
d'	t	l	r	d	f	m	—	m'	r'	d'	t
m	s	d	t₁	l₁	r	d	—	s	t	m	s
d₁	m₁	f₁	s₁	l₁	t₁	d	—	d₁	s₁	l₁	m₁

Fa5.	Ta9.	Da5.	
l	t	d'	—
f	—	m	—
f₁	s₁	d₁	—

82. Key = Db

La1.	Ra1.	ne Ma5.	Fa1.	Ra1.	Ta1.	ne Ma5.		La1.	Ra1.	ne Ma5	Fa6.	Ra1.
d'	f	m	d	f	f	m	—	d'	f'	m'	l	l
m	l₁	ne₁	l₁	l₁	r	ne₁	—	m	l	ne	l	f
l₂	r₁	m₁	f₁	r₁	t₂	m₁	—	l₁	r₁	m₁	f₁	r₁

ne Ma1.	La5.	
ne	l	—
t₁	d	—
m₁	l₂	—

V

83. Key = Gb = A.

Da1.	Sa1.	La5.	Fa1.	Sa5.	Sa1.	Da5.		Da1.	Sa1.	La5.	Fa1.	Sa5	Sa1.
s₁	t₁	d	l₁	s₁	r₁	m₁	—	m	r	d	—	t₁	—
m₁	r₁	d₁	—	t₂	—	d₁	—	s	t₁	d	l₁	s₁	r₁
d₁	s₂	l₂	f₂	s₂	—	d₂	—	d₁	s₂	l₂	f₂	s₂	—

VIII imitation of 83

84. Key = Gb = A

La1.	ne Ma1.	Fa5.	Ra1.	ne Ma5.	ne Ma1.	La5.		La1.	ne Ma1.	Fa6.	Ra1.	ne Ma5.	ne Ma1.	La5.	
m	ne	l	f	m	t₁	d	—	d'	t	l	l	ne	ne	l	: —
d	t₁	l₁	l₁	ne₁	ne₁	l₁	—	m	ne	l	f	m	t₁	d	: —
l₂	m₂	f₂	r₂	m₂	m₁	l₂	—	l₂	m₁	f₁	r₁	m₁	m₂	l₂	:

Da5.	
d	—
m₁	—
d₂	—

85. Key = Gb (Ges. B = Eb)

Da1.	Fa1.	Sa1.	Sa5.	Ta1.	Da5.	Sa1.		Ra1.	Sa5.	La6.	Ra1.	Sa5.	Ta9.	Da5.	
s₁	l₁	r₁	s₁	f	m₁	r₁	—	f₁	s₁	d₁	f₁	t₁	—	d₁	—
m₁	d₁	t₁	—	r₁	d₁	t₁	—	l₁	t₁	d	l₁	s₁	f₁	m₁	—
d₁	f₂	s₂	—	t₂	d₁	s₁	—	r₁	s₂	l₂	r₂	s₂	—	d₁	—

86. Key = B

La1.	Ra1.	ne Ma1.	ne Ma5	Na1.	La5.	ne Ma1.		Fa5.	La1.	Ra6.	Ta1.	ne Ma5.	ne Ma1.	La5.	
m	f	t₁	m	r	d	t₁	—	l₁	d	f₁	—	m₁	ne₁	l₁	—
d	l₁	ne₁	—	t₁	l₁	ne₁	—	l₁	m₁	f₁	r₁	ne₂	t₂	d₁	—
l₁	r₁	m₁	—	ne₂	l₂	m₂	—	f₂	l₂	r₂	t₃	m₂	—	l₃	—

No. 87. Key E.

				f	d	r	m.f	s.l	s.f	m	–.f	s						s	r	m
d	m.r	d.t₁	l₁.s₁	l₁	t₁	d	—	t₁	d	–.r	m	r	f.m	r.d	t₁.l₁	t₁	d

f.m	f	s	d	—
r	—	t₁	d	—

No. 88. Key A.

d	m.r	d.t₁	l₁.s₁	l₁	t₁	d	—	t₁	d	–.r	m	r	f.m	r.d	t₁.l₁	t₁	d
			f₁	d₁	r₁	m₁.f₁	s₁.l₁	s₁.f₁	m₁	–.f₁	s₁				s₁	r₁	m₁

r	—	t₁	d	—
f₁.m₁	f₁	s₁	d₁	—

No. 89. Key D.

		d'	t	l	s	fe	s	—			r'	d'	t	l	t	d'	—
d.,r	m,r.m,f	s.r	f.s,f	m,d.r,m	r.d	–.t₁,l₁	t₁	r.,m	f₁m.f,s	l.m	s.l,s	f,r.m,f	s.f	–.m,r	m

No. 90. Key G.

| | | |

87 — 90.

The object of music not only pleasure by means of beauty, — but expression of emotion. Nevertheless, — in a beautiful manner. The beauty gives permanence to the impression & makes it welcome in recurrence.

Beauty of three kinds

1. Organic or Essential (Taylor W of M p. 307)
2. Suggestive or Typical (Ruskin M.P. II. 27)
3. Vital (Ruskin do)

In Music

1. Organic musical pleasure connected with (springs from) proportionate (related) vibrations, as in a single sound (regular vibrations) — in structure of scale (related vibrations) or Harmony (do)

"Mind in its corporeal lodgment, subject to rhythmical conditions, or the laws of Number & Time." Taylor 311 p.)

"Complication, ~~like~~ of these sensations, like every kind of comp. imparts intensity." p 312. Every emotion its "rhythmic law, — its key note."

This introduces the subject of "mental effect of tone" & its modification by speed & rhythm.

Diatonic progression from expectant tones to rest tones — organically agreeable, giving variety in unity of direction (eg from acute to grave & vice versâ.) Hence when accent on Te in |t 2|s the mind conceives it as |m r|d (See 109 — 115.)

87

Key E

Dal.	Da5.	Sal.	La5.	Ma1.	Fa5.	Dal.	Da5.	Da5.	Sal.			S	Sa5.	Sa10.	La1.	Fa1.	Ra1.
s	m	r	d	t_1	l_1	s_1	d	m	r	—	—	s_1	t_1	r	d	—	f
m	d	t_1	l_1	s_1	f_1	m_1	—	d	t_1	—	—	s_1	—	f_1	m_1	l_1	—
d_1	—	s_2	l_2	m_2	f_2	d_2	—	—	s_2	—	—	s_1	—	s_2	l_2	f_2	r_2

Sal.	Sa5.	Sal.	Da5.														
r	s	t	d'	—	—												
t_1	—	r	m	—	—												
s_2	—	s_1	d_1	—	—												

88.

Key E

La1.	La5.	ne Ma1.	Fa6.		Ra1.	ne Ma5.	Ra1.	La5.	ne Ma1.		
m'	d'	t	l	—	f'	m'	r'	d'	t_1	—	—
d'	l	ne	l	—	—	ne	t	l	ne	—	—
l_1	—	m_1	f_1	—	r_1	m_1	ne_2	l_2	m_2	—	—

	ne Ma5.	ne Ma1.	Ma10.	Fa1	Fa1.	Ra1.	ne Ma5.	ne Ma1.	Ma10.	La5.		
—	m	ne	t	l	d'	f'	m'	ne	t	l	—	—
—	ne_1	t_1	r	d	l_1	—	ne_1	t_1	r	d	—	—
—	m_1	—	—	f_1	—	r_1	m_1	—	—	l_2	—	—

89.

Key G or Ab (7)

Da5.	La1.	Fa1.	Sa1.
d	—	—	t_1
m_1	—	l_1	r_1
d_1	l_2	f_2	s_2

Ma10.	Sa1.	Da5.	Da1.	Da5.	Sa1.			Ma10.		Sa1.	La6.	La1.	Fa1.	Sa5.	Ma10.	Sa1	Da5.
r	t_1	d	s	m	r	—	—	f	—	r	d	m	l	s	r'	t	d'
f_1	r_1	m_1	—	d_1	t_2	—	—	r	—	t_1	d	—	—	t_1	f	r	m
—	—	d_2	—	—	s_3	—	—	s_1	—	—	l_1	—	f_1	s_1	—	—	d_1

90.

Key Ab (C)

				La5.	Fa1.	Ra1.	ne Ma1	Ma10.	ne Ma1.	La5.	La1.	La5.	ne Ma1.			Ma10.		Ma1
—	—	—	—	l_1	—	—	ne_1	t_1	ne_1	l_1	m_1	d_1	t_2	—	—	r	—	t_1
—	—	—	—	d	—	f	t_2	r	t_2	d_1	—	l_2	ne_2	—	—	t_1	—	ne_1
—	—	—	—	l_2	f_2	r_2	m_2	—	—	l_3	—	—	m_3	—	—	m_1	—	—

Fa6	Da1.	Ra1.	ne Ma5	Ma10.	ne Ma1	La5.		
l_1	d	f	m	t	ne	l	—	—
l_1	—	—	ne_1	r	t_1	d	—	—
f_1	—	r_1	m_1	—	—	l_2	—	—

No. 93. Key B♭. 2 Quintains.

			$s_1.l_1.t_1$	$d_1-.r_1$	$m_1-.r_1$	$d_1.t_1.l_1$	$s_1-.t_1$	r_1	$m_1.r_1.d_1$ $t_1-.l_1$	$s_1-.l_1$ $t_1.d_1.r_1$	$m_1-.f_1$ $m_1-.r_1$	$d_1:t_1.d_1.r_1$ $m_1:-$
											$d_1.t_1.l_1$ $s_1-.f_1$	$m_1-.f_1.s_1.l_1.t_1$ $d_1:-$
$m_1.f_1.s_1$	$l_1.-.t_1$	$d_1-.t_1$	$l_1.s_1.f_1$	$m_1-.f_1$	$m_1-.r_1$	$d_1-.r_1$	$m_1-.f_1$	s_1	—			

Rep. Nov. 1867

No. 94. Key E♭.

						f	s	l	r	—	m.f	s	—	f	m	—	—
d	r	m	l_1	—	$t_1.d$	r	—	d	t_1	l_1	s_1	t_1	d	r	d	—	—
l	s	f	d'	—	t.l	s	—	—	t	d'	r'	t	l	t	d'	—	—
						m	r	d	s	—	f.m	r	—	f	m	—	—

Rep. Nov. 1867.

Pure Canon.

No. 95. Key C. Air is a Septain. Whole piece nonaia.

s_1	l_1	t_1	d	—	s_1	—	s	—	f	—	m	r.d	r	d	t_1	$l_1.s_1$	l_1
							s_1	l_1	t_1		d	—	s_1	—	s	—	f
t_1	d	r.m	f	m	r	—	—	—	d								
—	m	r.d	r	d	t_1	$l_1.s_1$	l_1	t_1	d	r.m	f	m	r	—	—	—	d

No. 96. Key D. One phrase – an Octave.

Rep. Jan. 1857

s	d	r.m	l	r	m.f	s	d	r.m	f	—	s.l	t	r'	d'.r'	m'	d'	t.d'
			f	t_1	d.r	m	—	f.s	l	d'	t.d'	r'	t	l.t	d'	m	r.m

r'	f	s	m	—
f	l	t	d'	—

here upper-voice acts as accompaniment.

No. 97. Key B♭. One phrase – an Undecain (11 measures) or 4 Drains & Fine appendix.

d	s_1	l_1-.-.s_1	f_1.m_1.r_1	m	t_1	d-.-.t_1	l_1.s_1.f_1	m_1	f_1	s_1	l_1.t_1.d	t_1	f_1-.-.m	r-.-.f	m.f.s	f_1-.-.m	f_1-.-.m
				d	r	m	f_1.s_1.l_1	s_1	r-.-.d	t_1-.-.r	d.r.m	r-.-.de	r-.-.d	t_1-.-.l_1	s_1.f_1.m	r_1-.-.d_1	r_1-.-.m_1

r-.-.d	t_1.l_1.t_1	d	-.-.-
f_1	s_1	m_1	-.-.-

No. 98. Key E♭. One phrase Octave. 1st – immutate clearly, then boldly in chiefly rhythmical figure

d.r.m	f.r	s.l.t	d'.l	t.d'.r'	d'.t	l	-.s	f.s.l	s.f	m	-.r	d.r.m	f.s	m			
		m	-.fe	s.f	m.s	d.r.m	f.m	r.d	t.r	s.l.t	d.l.t	l_1	-.t_1	d			

91–97.

Dissonance Consonance = Attraction & Repulsion.

Intensions & Anticipations

Exp. VIII. Suspensions (Vorhalten) & Retardation dissonances. May come later.

See Logier p 97 & 209. "Diss: of 4th 6th 9th"

— Cherubini p 7. "Diss of 2nd 4th 7th 9th."

— Albrechtsberger p Chords of 7th 9th 4th 13th

— Hamilton (best) p 158 to 168. Diss of 2nd 4th 7th 9th.

Singschule 78–80 illustrate here.

See "Imaginary Chords" 11th & 13th " Marx U.S.M. p 184 & 208.

Simple Gen-eu p 176. = Resolution of all Dissonances Gen-eu 392. & 357. Girac p 20 37. = Dr Crotch good p 32 &c

Holding-tones. See Richter & Cuthbert G.

Durchgehende Accorde Richter p 116.

Pedal tones Marx U.S.M p 209. 210.

Invention of melodies continued.

The Theme to be invented. Rhythmical Replies cultivated.

The Rhythmical outline — any previously used

The order of melodial reply — the best you can find.

Only the character (as didactic, solemn, cheerful &c) given.

Harmonization of melodies & choice of chord-successions.

See chord-links in Gen-euphonic book p 110. 119. & Exp p 123 &c

do do Marx "Composition" p.

do do my MS. book — blotting book

See chord successions in { Girac p 1–16. & Boston Ac. Man p 170. & 1st part p 115–117.

91. Key C

Da1.	7Fa9.	7Sa9.	7Ma9.	7La9.	7Ra9.	7Sa9.	Da5.	Da1.	7Fa9.	7Sa9.	7Ma9.	7La9.	7Ra9.	7Sa9.	Da5.
s	l	—	s	—	f	—	m	m'	—	r'	—	d'	—	t	d'
m	—	r	—	d	—	t_1	d	s	l	—	s	—	f	—	m
d_1	f_1	t_2	m_1	l_2	r_1	s_2	d_1	d	f_1	t_2	m_1	l_1	r_1	s_1	d_1

IX

92. Key C

La1.	7Ra9.	7Sa9.	7Da9.	7Fa9.	7Sa9.	7ne Ma9	La5.	La1.	7Ra9	7Sa9.	7Da9.	7Fa9.	7Sa9.	7ne Ma9.	La5.
m	f	—	m	—	r	—	d	d'	—	t	—	l	—	ne	l
d	—	t_1	—	l_1	—	ne_1	l_1	m	f	—	m	—	r	—	d
l_2	r_1	s_2	d_1	f_2	t_2	m_2	l_2	l_1	r_1	s_1	d_1	f_1	t_2	m_1	l_2

IX

93. Key D.

Da1.	2Fa9.	Ra1.	2Ma9.	Da1.	2Ra9.	Fa1.	Da5.	Da1.	2Fa9.	Ra1.	2Ma9.	Da1.	2Ra9.	Fa1.	Da5.
m	l	—	s	—	f	—	m	s	—	f	—	m	—	r	d
s	—	f	—	m	—	r	d	m_1	l_1	—	s_1	—	f_1	—	m_1
d_1	f_1	r_1	m_1	d_1	r_1	t_2	d_1	—	f_1	r_1	m_1	d_1	r_1	t_2	d_1

IX

94. Key E.

La1.	2Fa9.	Na1.	2La9.	Fa1.	Ra1.	Ra5.	La1.	La1.	2Fa9.	Na1	2La9.	Fa1.	Ra1.	ne Ma1	La5.
m	r	—	d	—	f	—	m	d'	—	t	—	l	—	ne	l
d	—	t_1	—	l_1	—	r	d	m	r	—	d	—	f	t_1	d
l_2	t_2	ne_2	l_2	f_2	r_2	—	l_2	l_1	t_1	ne_1	l_1	f_1	r_1	m_1	l_2

IX

95. Key A. (B.)

D	4Sa10.	Sa5.	4Ra10.	Ra5.	4La10.	La1.	Fa1.	F	4Da10.	Da5.	4Sa10.	Sa5.	4Ra10.	Fa9.	Da5.
d_1	r_1	s_1	—	f_1	m_1	—	l_1	f_1	s_1	d	—	t_1	l_1	t_1	d
d_1	—	t_2	l_2	r_1	—	d_1	—	f_1	—	m_1	r_1	s_1	—	f_1	m_1
d_1	s_2	—	r_2	—	l_2	—	f_2	f_1	d_1	—	s_2	—	r_1	s_2	d_1

IX

96. Key A

L	4Ma10.	ne Ma1	La5.	La1.	Ra5.	La1.	ne Ma5.	ne Ma1.	7Ma10.	7Ma9.	Fa1	Ra1.	4Ma10.	ne Ma1	La5.
l_1	t_1	—	d	m	f	—	m	ne	t	ne	l	—	—	ne	l —
l_1	l_1	ne_1	l_1	d	r	l_1	ne_1	t_1	r	—	d	f	t_1	—	d —
l_1	m_1	—	l_2	—	r_2	—	m_2	—	m_1	—	f_1	r_1	m_1	—	l_2 —

97. Key D

Sa1.	2Da11.	Da5.	Fa9.	4Da11.	Da5.	Da1.	Fa5.	Fa1.	Fa5.	Da1.		Fa1.	4½Da11.	Da5	Da5	Sa1.	Sa5.
m	r'	m'	t	t	d'	s	l	d'	l	s	—	f	f	m	d'	t	s
t	t	d'	f	f	m	m	f	l	f	m	—	r	r	d	m	r	t_1
s	d	—	s_1	d_1	—	—	f_2	—	—	d_2	—	t_2	d_1	—	—	s_2	—

Fa1.	2Da11.	Da5.	Sa1.	Da5.		
r	r	d'	t.	d'	—	—
f	f	m	r	m	—	—
t_1	d	—	s_1	d_1	—	—

No. 99. Key B♭. A Dodecain or 3 Quatrains

d s₁ l₁.t₁ | d r m | f -.m r.f | m -.r d | t₁ — d | t₁ d r
s₁ r₁ m₁.fe₁ | s₁ l₁ t₁

l₁ r₁ fe₁ | s₁ r f | m -.r d | t₁ -.d r | d l₁ s₁.f₁ | m₁ —
d -.t₁ l₁.d | t₁ — r | d s₁ l₁ | r₁ s₁ f₁ | m₁ f₁ m₁.r₁ | d₁ —

Reporter Nov. 1867.

Two harmonies Sulzerbach in loco.

No. 100. Key F. The Leader

Key of C.# counter-harmony

d — | r — | m — | r d | s — | f m.f | s t₁ | d r.m | r m
1 | 2 | 3 | 4 | 5

fe?
s₁ — | l₁ — | t₁ —
The companion

1 Interlude 4 measures.

| f s.f | m l | s f | m r | d f | — m.r | m l | — s.fe | s m
| l₁ s₁ | d — | t₁ l₁.t₁ | d t₁ | l₁ — | t₁ — | d — | r — | m d
6 | 7 | 8 | 9

1 Theme renewed on 5th above, repeats companion.

r — | t₁ l₁ | s₁ fe₁ | s — | l — | t₁ — | l s | d' — | t l.t | d' m
s₁ t₁ | d r.m | r m | f — | m l | s | d —
10 | counter-harmony. 12 | 13 | 14

Theme renewed by companion, on d.

a little Fugue.
8 Phrases.

Counter harmony

f	s.l	s	d'	t	l	t	l.s	l	—	s	—	—	fe	m	—	r	d	r	—	m	—	r	d
r	—	m	—	r	d	s	—	fe	m.fe	s_1	t_1	d	r	d	r.d	t_1							
			15				16				17				18								

Interlude

Repetition of Theme

d	—	r	—	m	—	r	d	s	—	fe	m.fe	s	l.t	d'	t	d'	—						
l_1	$t_1.s_1$	$l_1.t_1$		d	—			s_1	—	l_1	—	t_1	—	l_1	s_1	m	—						
		19			20																		

Coda

Cornanion martial Cl, minstrels.

21 22 23

l-.t	l.t	d'	—																				
r	—	m	—																				
		24																					

Key C.

d	—	f	—	m	—	—	f.m	r	m.f	s	m	f	—	—	s	l	s.f						

D.C.

m	r	d	—	—	—		

98 – 100.

I see no example here of the Dissonant 6th

From Nos. 96. 97. 98. & 99 it may be seen that t r & ne are sometimes allowed to ascend. See Richter 99, last bracket. (Grac 70 37.)

THE CARD MODULATOR,

For Pointing and Singing Tunes from Memory at home, and for the Study of "Transition."

r^1	s	DOH^1	FAH^1				
		TE	**ME^1**		LAH	r^1	s
d^1	f						
t	m	LAH	RAY^1		SOH	d^1	f
						t	m
l	r	SOH	**DOH^1**		FAH		
			TE		ME	l	r
s	d	FAH fi	LAH		RAY	s	d
	t_1	ME	ne				t_1
f							
m	l_1	RAY	**SOH**		DOH	f	
			bah	tu	TE_1	m	l
r	s_1	DOH	FAH				
		TE_1	**ME**		LAH_1	r	s_1
d	f_1			nu	ne_1		
t_1	m_1	LAH_1 ni	RAY		SOH_1	d	f_1
		ne_1				t_1	m_1
l_1	r_1	SOH_1	**DOH**		FAH_1		
			TE_1		ME_1	l_1	r_1
s_1	d_1	FAH_1	LAH_1		RAY_1	s_1	d_1
	t_2	ME_1					t_2
f_1							
m_1	l_2	RAY_1	**SOH_1**		DOH_1	f_1	

NOTE.—Chromatic sharps change the vowel into *ee*, written *e*, thus *f, fe, s.* Chromatic flats change the vowel into *aw*, written *a*, thus *t ta, l.*

LONDON: WARD & CO., PATERNOSTER ROW. [*Price* 1½*d.*

From left to right you see always this progression t m² r s² s

The lower note is the dissonating note.

The dissonating (or dissonant) 7th makes a 3rd with one sound of the chord. Hence the other 3rd can be omitted.

The —— 6th ditto

The —— 2nd & 4ths, alone, make no 3rd with any other part of chord.

Are, therefore, the 7th & 6th the most acceptable dissonances? Or does relation of keys modify the rule? See Modulator & my MS.

Importance of having a 3rd in dissonant chord. See Messiah p 60; – t is in accompaniment, not in voice part.

"Through-going Tones" – those which carry a diatonic progression from one chord to another through an intermediate one. May be called "Traversing Tones." See Add. Ex. p 3.

98.

Key D

ne Ma1.	2/4 La11.	La5.	ne Ma9.	2/4 La11.	La5.	La1.	Ma10.	Fa1.	Ra1.	ne Ma5.		Ma10.	2/4 La11.	La5.	La5.	ne Ma1.	ne Ma5.
t	—	d'	ne	—	l	m	r	d	f	m	—	r	—	d	l	ne	m
ne	—	l	r	—	d	d	t_1	l_1	l_1	ne_1	—	t_1	—	l_1	d	t_1	ne_1
m	l_1	—	m_1	l_2	—	—	m_1	f_1	r_1	m_1	—	—	l_2	—	—	m_1	—

Ma10.	2/4 La11.	La5.	ne Ma1.	La5.
t	—	l	ne	l	—
r	—	d	t_1	d	—
—	l_1	—	m_1	l_2	—

99.

Key G (E)

Da5.	Ra9.	Sa9.	La1.	2 Ra9	Fa1.	Da5.	4 Sa10.	Sa1.	Sa10.
d'	—	t	d'	f	—	m	r	—	f
m	f	—	m	—	r	d	—	t_1	r
d	r	s_1	l_1	r_1	t_2	d_1	s_1	—	—

4/2 Da11.	Da5.	Fa5.	Ra1.	Ta1	Sa9.	Ma1.	Da1.	La5.	Fa1.	Ra1.	Ta9	7/4 Da11.	Da5
—	m	l_1	f	—	t_1	s	—	d	l	—	t_1	—	d
—	d	f_1	l_1	r	s_1	t_1	m	l_1	d	f	f_1	—	m
d_1	—	f_1	r_1	t_2	s_1	m_1	d_1	l_1	f_1	r_1	s_2	d_2	—

100.

Key G (B)

La5	Ta9.	Ma9.
l_1	—	ne_1
d_1	r_1	—
l_2	t_2	m_2

Fa1.	2 Ra9.	Sa9.	Da9.	Fa9.	Ta9.	ne Ma9.	4 La11.	La5.	La5.	4 Ma10.	ne Ma1.	Fa6	Ra1.	Ta1.	Ma9.	La1.	La5.
l_1	f_1	—	m_1	—	r_1	—	—	d_1	d	t_1	—	l_1	f	—	—	m	d
d_1	—	t_2	—	l_2	—	ne_2	l_2	—	l_1	—	ne_1	l_1	—	r	t_1	d	l_1
f_2	r_2	s_2	d_2	f_2	t_3	m_2	l_3	—	l_2	m_1	—	f_1	r_1	t_2	ne_2	l_2	—

ne Ma1.		
t_1	—	l_1
ne_1	—	l_1
m_2	—	l_3

101 – 108.

"Positions" – "Close & disp" See Boston Ac. Man p 165. 166.

Ex 101. IX. Inversion of Chords.

Insert – {quote} Dr. Lowell Mason on Chords & Inversions & Cadences Hallelujah preface p 1. And Hamilton's observations on Inversions, as introductory to Ex. in harmonizing melodies.

Quote also Havergal on Harm. for Psalm tunes.

Here begin to harmonize in 4 parts & for diff. sorts of voices. See close of Harmonie-lehre sentences. See Close & Dispersed harmonizing – Logier p 138. 139. & Dr. Unwin's Weber

{Invention of Melodies. {Use Sing Schule 81 – 90. for 4 parts

{Use II 51 – 60 & 62, 63, 64, 67, 68.

Begin here the Examination & Registry of harmonies – at first confined to pieces without transition. See importance of this Marx U.S.M p 213 & 214.

Not to order.

101.	Da5.	Db1.	Dc1.	Sa1.	Db5.	Da5.	Sa1.		Sa5.	Sb1.	Da1.	Db1.	Fa5.	Sag	Da5.	
Key	m	s	m	r	d	m	r		t	r'	m'	d'	l	t	d'	
C	d	—	d	t_1	d	—	t_1	—	s	—	s	—	f	—	m	—
	d_1	m_1	s_1	—	m_1	d_1	s_2	—	s_1	t_1	d	m_1	f_1	s_1	d_1	—
102.	La5.	Lb1.	Lc1.	ne Ma1.	Lb5.	La5.	ne Ma1.		ne Ma5.	ne Mb1.	La1.	Lb1.	Ra1.	ne Ma1.	La5.	
Key	l'	m'	d'	t	l	d'	t		m	—	—	l	—	ne	l	
C	d'	l	—	ne	l	—	ne	—	ne	t_1	d	m	f	t_1	d	—
(Bb)	l_2	d_1	m_1	—	d_1	l_2	m_1	—	m_2	ne_2	l_2	d_1	r_1	m_1	l_2	—
103.	Da5.	Db1.	La1.	Fb1.	Dc1.	Sa1.	Da5.		Da5.	Db1.	Fa1.	Fb1.	Dc1.	Sa1.	Da5.	
Key	m	s	l	f	m	r	m		d	—	—	—	—	t_1	d	
F	d	—	—	—	—	t_1	d	—	m_1	s_1	l_1	f_1	m_1	r_1	m_1	—
	d_1	m_1	f_1	l_1	s_1	s_2	d_1	—	d_2	m_2	f_2	l_2	s_2	—	d_2	—
104.	La1.	Lb1.	Ra1.	Rb1.	Lc1.	ne Ma1.	La5.		La1.	Lb1.	Ra1.	Rb1.	Lc1.	ne Ma1.	La5.	
Key	m	l	—	r	d	t_1	d	—	m_1	l_1	—	—	—	ne_1	l_1	—
F	d	m	f	l_1	—	ne_1	l_1	—	d_1	m_1	f_1	r_1	d_1	t_2	d_1	—
(A)	l_2	d_1	r_1	f_1	m_1	—	l_2	—	l_3	d_2	r_2	f_2	m_2	—	l_3	—
105.	D	Fb1.	Dc1.	Fa1.	Db1.	Jb1.	Da5.		D	Fb1.	Dc1.	Fa1.	Db1.	Jb1.	Da5.	
Key	d	f	m	l	s	f	m	—	d	—	—	—	—	t_1	d	—
Bb	d_1	—	—	—	—	t_2	d_1	—	$d_1(m_1)$	f_1	m_1	l_1	s_1	f_1	m_1	—
	d_1	l_2	s_2	f_2	m_2	r_2	d_2	—	d_1	l_2	s_2	f_2	m_2	r_2	d_2	—
106.	La1.	Rb1.	Lc1.	Ra1.	Lb1.	Nb1.	La5.		La1.	Rb1.	Lb1.	Ra1.	Lb1.	Nb1.	La5.	
Key	m_1	r_1	d_1	f_1	m_1	r_1	d_1	—	d	r	d	f	m	ne	l	—
Bb	d_1	l_2	—	—	—	ne_1	l_1	—	m_1	l_1	—	—	—	r	d	—
	l_2	f_2	m_2	r_2	d_2	t_3	l_3	—	l_2	f_2	m_2	r_2	d_2	t_3	l_3	—
107.	Da1.	Sb1.	Fb1.	Dc1.	Fa1.	Fa5.	Da1.		Da5.	Jb1.	Db1.	Rb1.	Sa1.	Sag.	Da5.	
Key	m	r	f	m	l	—	s	—	d'	t	d'	r'	t	—	d'	—
Eb	s	—	d	—	—	f	m	—	m	f	s	l	r	f	m	—
	d_1	t_2	l_2	s_2	f_2	—	d_2	—	d_1	r_1	m_1	f_1	s_1	—	d_1	—
108.	La6.	Fb1.	Na	ne Ma1	Fa1.	Rb1.	ne Ma5		La1.	ne Mc1.	Lb1.	Ra1.	Lc1.	ne Ma1.	L.	
Key	d	f	—	m	l	—	ne:—		m : —		—	f	d	t_1	l_1	—
Eb	d	—	t_1	—	d	r	m:—		d : ne_1		l_1	—	—	ne_1	l_1	—
	l_1	—	ne_1	—	f_1	—	m_1:—		l_2 : t_2		d_1	r_1	m_1	—	l_2	—

V

V

VIII

Imitation of major

VI

109.

Da1	Da5.	Sb1.	Da1.	Fa1.	Fb6.	Da1.		Sa10.	Sb9.	Da1.	Db1.	Sc10.	Sd10.	Db1.		Fa1.	Fb6.
Key																	
Ab																	
(9)																	
m_1	—	s_1	—	l_1	—	s_1	—	f	—	m	d	f	r	d	—	l	—
s_2	d_1	r_1	m_1	d_1	f_1	m_1	—	r_1	s_1	—	—	—	—	—	—	d	f
d_2	—	t_3	d_2	f_2	l_2	d_1	—	s_2	t_2	d_1	m_1	r_1	f_1	m_1	—	f_1	l_1

Da1.	Db1.	Fa1.	Sa1.	Da5.	
s	d'	—	t	d'	—
m	s	l	r	m	—
d	m_1	f_1	s_1	d_1	—

110

	L	La5.	Mb1 (ne)	Mb9 (ne)	La1.	Ra1	Ma1 (ne)		Ma10.	Mb9. (ne)	La1.
Key	l_1	d	m	—	m	l	ne	—	t	m	—
Ab	l_1	—	t_1	r	d	f	t_1	—	r	—	d
(13b)	l_1	—	ne_1	—	l_1	r_1	m_1	—	m_2	ne_2	l_2

La1.	Mc10.	Md10.	Lb1		Ra5.	Mb9. (ne)	La1.	Tb6.	Lc1.	Ma1 (ne)	L	
d	r	t_1	l_1	—	f_1	m_1	—	r_1	d_1	t_2	l_2	—
m_1	—	—	—	—	r_1	—	d_1	t_2	l_2	ne_2	l_2	—
—	t_2	r_1	d_1	—	r_1	ne_2	l_2	r_2	m_2	—	l_3	—

111.

	Da1.	Ta9.	Da5.	La1.
Key	s_1	t_1	d	m
Db	m_1	f_1	m_1	d
(2)	d_2	s_2	d_1	l_2

Tb9.	Sa1.	Da5.		Da1.	Sb1.	La1.	Db1.	Tb9.	Sa1.	Da5.	
r	—	m_1	—	m'	r'	d'	—	—	t	d'	—
—	t_1	d	—	s	—	m	s	r	—	m	—
f_2	s_2	d_2	—	d	t_1	l_1	m_1	f_1	s_1	d_1	—

112. ~~VIII~~

	L	La5.	Ra1.	Lb1.	Ta9.
Key	l_1	d	f	m	r
Db	l_1	—	—	—	—
(B)	l_2	—	r_1	d	t_2

Ma9 (ne)	La5.		L	La5.	Ra1.	Lb1.	Ta9.	Ma9. (ne)	La5.	
—	d	—	d'	—	—	—	—	ne'	v	—
ne_1	l_1	—	l	d'	f'	m'	r'	—	d'	—
m_1	l_2	—	l_1	—	r	d	t_1	m	l_1	—

113.

	Da1.	Sb1.	Ta9.	Fa1.	Dc1.	Sa1.
Key	s_1	—	—	f_1	m_1	r_1
Gb	m_1	r_1	d_1	—	—	t_2
(13b)	d_1	t_2	l_2	—	s_2	—

Da5.		Da1.	Sb1.	Ta9.	Fa1.	Dc1.	Sa1.	Da5.	
m_1	—	m	r	d	—	—	t_1	d	—
d_1	—	s_1	—	—	f_1	m_1	r_1	m_1	—
d_2	—	d_1	t_2	l_2	—	s_2	—	d_2	—

114. ~~VIII~~ ne imitation

	La1.	Ma5.	Ta9.	Rb1.	Lc1.	Ma1. (ne)	La5.
Key	m	—	—	r	d	t_1	d
Gb	d	ne_1	l_1	—	—	ne_1	l_1
	l_1	m_1	f_1	—	m_1	—	l_2

	La1.	Ma5 (ne)	Ta9.	Rb1.	Lc1	Ma1 (ne)	La5.	
—	d'	ne	l	—	—	ne	l	—
—	m	—	—	r	d	t_1	d	—
—	l_1	m_1	f_1	—	m_1	—	l_2	—

115.

	Da5.	Da5.	2 Rb9	Rb5.	Dc1.	Sa1.	La6.	
Key	d	m	—	r	d	t_1	d	—
B	m_1	d_1	r_1	f_1	m_1	r_1	d_1	—
	d_2	—	f_2	—	s_2	—	l_2	—

Ra1.	Ra1.	2 Sb9.	Ma1.	Fb1.	Ta1.	Da5.	
f_1	l_1	—	s_1	f_1	—	m_1	—
l_2	f_2	s_2	t_2	d_1	r_1	d_1	—
r_2	—	t_3	m_2	l_3	t_3	d_2	—

116.

	La5.	La5.	2 Jb9	Jb5.	Lc1.	ne Ma1.	Fa6.		Jc1.	Jb1.	ne Ma9.	Lb1.	Jb9.	ne Ma1.	L.		
Key	l_1	d	—	t_1	l_1	ne_1	l_1	—	r_1	f_1	—	m_1	t_2	—	l_2	—	
B.	d_1	l_2	t_2	r_1	d_1	t_2	l_2	—	t_2	—	ne_2	l_2	—	ne_2	l_2	—	
	l_3	—	r_2	—	m_2	—	f_2	—	—	r_2	m_2	d_2	r_2	m_2	l_3	—	

117.

	Da1.	Da5.	Ka9.	Jb1.	Db1.	Da5.	Jc1.		Sa1.	Sa1.	2 Dc10.	Dc1.	4 Sa10.	Sa1.	Da5.		
Key	s_1	d	—	t_1	d	m	r	—	t	r'	—	d'	—	t	d'	—	
E.	m_1	—	f_1	—	s_1	d	t_1	—	r	t_1	d	m	r	—	m	—	
	d_1	—	r_1	—	m_1	d_1	s_1	—	—	—	—	—	—	—	d_1	—	

118.

	La1.	Fa1.	Ra1.	7 Nc10.	Lb1.	La5.	ne Ma1.		ne Ma1.	ne Ma1.	2 Lc10	Lc1.	4 Ma10.	ne Ma1	La5.		
Key	m	l	—	ne	l	d'	t	—	ne	t	—	l	—	ne	l	—	
E.	d	—	f	—	m	l	ne	—	t_1	ne_1	l_1	d	t_1	—	d	—	
	l_1	f_1	r_1	—	d_1	l_2	m_1	—	—	—	—	—	—	—	l_2	—	

119.

	Da1	Db1.	4 Sc10.	Sc1.	Sa1.	Ta1.	4½ Da11.	Da5.	Fa1.	Fb1.	4 Dc10.	Dc1.	7 Kb9.	Jc1.	Db1.		Fb1.	Ta1.
Key	m	d	—	t_1	r	f	—	m	l	f	—	m	r	—	s	—	f	—
Ab	s_1	—	—	—	t_1	r	—	d	d	—	—	—	—	t_1	d	—	d	r
	d_1	m_1	r_1	—	s_2	t_2	d_1	—	f_1	l_1	s_1	—	f_1	—	m_1	—	l_2	t_2

	2 Da9.	La1.	7 Kb9.	Sa1.	D.	
	m	—	r	—	d	—
	—	d	—	t_1	d	—
	d_1	l_2	f_2	s_2	d_2	—

120.

	L		Ra1.	4 Ld10	Lb1.	Nb1.	Na1.	4½ La11.	La5.	Fa6.	Ra1.	4 Ld10.										
Key	l_1	—	l_1	—	r	—	t_1	—	d	l_1	f	m										
Ab	l_1	f_1	m_1	—	ne_1	t_1	—	l_1	—	—	—	—										
	l_2	r_1	—	d_1	t_2	ne_2	l_2	—	f_1	r_1	—											

	Lb1.	Nb1.	La5.	4 Ma10.	ne Ma1.	M.	La1.	4 Md10.	ne Mb1.	7 Ma10.	ne 7 Ma9.	7 ne 4 La	La5									
	—	r	d	t_1	—	m	—	—	—	t	ne	—	l									
	—	ne_1	l_1	—	ne_1	m	d	t_1	—	r	—	—	d									
	d_1	t_2	l_2	m_2	—	m_1	l_1	—	ne_1	m_1	—	l_1	—									

121 — 123.

121 Mehrdeutigkeit. Plurality (manifold) of meaning, — ~~double~~ two fold meaning

~~triple~~ threefold-meaning, four-fold meaning etc.

Relative scales Gen-euphonic p 117. Change of Key Do 121. 135. 149.

Transition

Invention of Melodies. [Use Sing Schule 91–100. for 4 parts]

Use II 61, 65, 66, 69, 70 & 71–80.

Double Counterpoint II 81–90. See Kirk & Schder

II 91 — 100. do do

See Spencer & Gen-Euph p. } Fugue

Analysis of Handels "Amen" — Spencer at end.

s	d' t	f m
f m	l	r
r	s	f
d t	f m	l
l	r	s
s	d	f

The air being given, we can make transitions to the key of Soh when the melodic progressions l s, $\binom{r\ -}{r\ s}$, or d' t occur. See Rep. S.

/ into the Fah Key when s f, $\binom{d\ -}{d\ f}$, or m f ——

/ into the Relative Minor (Lah Mode) when t l $\binom{m\ -}{m\ l}$ or r d ——

/ in Rel. Minor of Fah Key when m r $\binom{l\ -}{l\ r}$ or s f ——

/ —— Soh —— $\binom{t\ -}{t\ m}$ or l s ——

121. Key C.

Key C to F.

Da1.	Ze9.	La1.	Fa5.	Rb6.	Dc1.	Sa1.	D
s	t	d'	l.f	m	r	d	—
m	f	m	f.r	d	t_1	d	—
d	s_1	l_1	f_1	s_1	—	d_1	—

Key C to G.

Sa1.	Te1.	Db1.	Rb6.	Dc1.	Sa1.	D	
s r	—	s	f	m	r	d	—
m t_1	—	d	r	d	t_1	d	—
d s_1	f_1	m_1	f_1	s_1	—	d_1	—

Fa1.	Tb1.
s d	f
m l_1	t_1
d f_1	r_1

Key C to Minor

Da5.	Rb1.	Rb6.	Dc1.	Sa1.	Da5.
m	r	d	t_1	d	—
d	$l_1.f_1$	m_1	r_1	m_1	—
d_1	f_2	s_2	—	d_2	—

Da1.	#3 Mc1.	Lb1.	La1.	Tb1.	ne Ma1.	La5.
s	se	l	d'	t	ne	l —
m	—	—	—	f	t_1	d —
d	t_1	d	l_1	r_1	m_1	l_2 —

Key C to Ab

ne Ma1.	Tc10.	Lb1.	Fa6.
s t_1	f	m	l
m ne	—	l_1	—
d m_1	r_1	d_1	f_1

Tb9.	ne Ma1	La5.
—	ne	l —
t_1	—	d —
r_1	m_1	l_2 —

Key C to G.

Fa1.	Ra1.	Lb1.	La5.	Tb9.	ne Ma1.	L
s d	f	m	d	t_1	—	l_1 —
m l_1	—	—	—	—	ne_1	l_1 —
d f_1	r_1	d_1	l_2	r_1	m_1	l_2 —

Key C to F.

Sa1.	#3 Mb1.	La1.	Tb6.	Lc1.	ne Ma1
s r	m	—	r	d	t_1
m t_1	—	d	t_1	l_1	ne_1
d s_1	se_1	l_1	r_1	m_1	—

L
l_1 —
l_1 —
l_2 —

122.

Key C.

La1.	ne Ma1.	Fa6	Ra1.	Ma5	ne Ma1.	L
m	ne	l	f	m	t_1	l_1 —
d	t_1	l_1	—	ne_1	—	l_1 —
l_1	m_1	f_1	r_1	m_1	—	l_2 —

Key C to G.

Ra1.	Ne10	Lb1.	Mc10.	La1.	ne Ma1
m l_1	ne_1	l_1	r	d	t_1
d f_1	—	m_1	—	—	ne_1
l_1 r_1	—	d_1	t_2	l_2	m_2

L
l_1 —
l_1 —
l_3 —

Key C to F.

Ma1.	#3 #1 Ma1. Sei	Lb5.	Ra1.	ne Ma5.	ne Ma1.	La5.
m t_1	—	l_1	f	m	ne	l —
d s_1	se_1	l_1	—	ne_1	t_1	d —
l_1 m_1	—.r_1	d_1	r_1	m_1	—	l_2 —

Key C to Db

#5 Na1	ne Mb1	La1.	Tb6	Lc1.	ne Ma1.	L
m nu	m	—	r	d	t_1	l_1 —
d t_1	—	d	t_1	l_1	ne_1	l_1 —
l_1 ne_1	—	l_1	r_1	m_1	—	l_2 —

Key C to G.

Ra1.	Tb1.	Db1.	Fa1.	Ra1.	Da1.	Sa1.	D
m l_1	t_1	d	r.f	m	r	d	—
d f_1	—	s	$l_1.r_1$	d	t_1	d	—
l r_1	—	m_1	f_1	s_1	—	d_1	—

Key C to F.

Ma1.	Zdq.	Db1.	Zc10.	Da1.	Za10	Da5.
m t_1	—	d	f	m	r	d —
d s_1	—	s_1	—	s_1	f_1	m_1 —
l_1 m_1	f_1	m_1	r_1	d_1	s_2	d_2 —

Key C

La1.	Sb1.
m	s
d	r
l_1	t_1

Da1.	Tb1.	Db1.	Tb1.	Da5.
—	t	d'	f'	m' —
m	f	s	t	d' —
d	r	m	r	d —

123

	Ta1.	Da5.	Fa1.	Db1.	Rb6.	Dc1.	Sa1.	D
Key :	f	m	l	s	f	m	r	d
:	r	d	—	—	r	d	t_1	d
C :	t_1	d	f_1	m_1	f_1	s_1	—	d_1

Ta1.	Zne Mb9.	La1.
f	m	—
r	—	d
t_1	ne_1	l_1

Zne Mb9

Fa1.	Ra1.	ne Ma5.	Zne Ma9.	La5.
l	l	ne	—	l
—	f	m	r	d
f_1	r_1	m_1	—	l_2

l_2

Key Eb

Na1.	La5.	La1.	Ra1.	Ra5	Db6.	ne Ma1.	La5.
f r	d	—	f	—	m	ne	l
r t_1	l_1	—	—	r	d	t_1	d
t_1 ne_1	l_1	f_1	r_1	—	m_1	—	l_2

Na1.

Nu b1.

Whether the relation of this to the preceding

124

	ne		nu			ne	ne		Key Eb																		
	Ma5.	Nu b1.	Jb1.	Nu b1.	Ma5.	Ma1.	La5.		ne	5#	4										Key F#						
	m	nu	—	—	m	ne	l	—	Ma1.	Db1.	Ne10.	Nc1.	Lb1.	Nb1.	La5.		Ra1.	Fe1.									
Key	ne₁	l₁	t₁	l₁	ne₁	t₁	d	—	t₁	d	—	t₁	m	ne	l	—	l₁	—									
C	m₁	f₁	—	—	m₁	—	l₂	—	ne₁	—	—	—	l₁	r	d	—	f₁	—									
									m₁	—	r₁	—	d₁	t₂	l₂	—	r₁	d₁									

	Ze10.	Nbq.	Lb1.	Mb1.	La1.
	—	ne₁	l₁	t₁	d
	—	—	m₁	—	—
	t₂	—	d₁	ne₂	l₂

Examine harmony

Reprint II. 100. and Devers!

Key E

125. Key C.

ne	—	l	d'	t	ne	l	—	s m	—	—	r	d	t_1	l_1	—	s t_1	d	—	—	—	—	—	—
m	—	—	—	f	m.r	d	—	ra t_1	d	—	t_1	l_1	ne_1	l_1	—	m ne_1	—	—	—	—	—	—	—
t_1	d'	—	l_1	r_1	m_1	l_2	—	t ne_1	—	l_1	r_1	m_1	m_2	l_2	—	t m_1	—	—	—	—	—	—	—

Key Ab

—	m	—	r	d	—	126. Key C.	nu	—	—	—	m	ne	l	—	ma r	—	—	—	—	—	—	—	—
l_1	—	ne_1	—	l_1	—		l_1	d	t_1	l_1	ne_1	t_1	d	—	l ne_1	t_1	—	—	—	—	—	—	—
—	d_1	t_2	—	l_2	—		f_1	—	—	—	m_1	—	l_2	—	f m_1	—	—	—	—	—	—	—	—

Key Db

Key Bb

d	t_1	d	f	m	—	ma f f_1	—	m_1	d	—	t_1	d	—	127. Key C.	t	—	—	—	—	—	—	—	—
l_1	ne_1	l_1	r	d	—	l t_2	r	d_1	m_1	r_1	—	m_1	—		f	m	—	—	—	—	—	—	—
—	—	l_2	—	—	—	f s_2	—	d_1	l_2	f_2	s_2	d_2	—		r	d	—	—	—	—	—	—	—

Key G.

l	s	f	m	r	d	t m	—	r	d	t_1	d	l_1	s_1	Key C. t	—	l	r'	—	—	—	—	—	—
—	r	—	d	t_1	d	r s_1	l_1	—	s_1	f_1	m_1	f_1	m_1	f	m	—	ne	—	—	—	—	—	—
—	t_1	—	d	s_1	d_1	s d_1	f_1	—	m_1	r_1	d_1	—	d_2	r	d	—	t_1	—	—	—	—	—	—

Key Ab

d'	t	—	l	t nu	—	m	f	r	d	t_1	l_1	t m	—	r	f	r	d	—	—	—	—	—	—
l	—	ne	l	f l_1	ne_1	—	l_1	t_1	l_1	ne_1	l_1	ra ne_1	l_1	—	—	t_1	l_1	—	—	—	—	—	—
l_1	r_1	m_1	l_2	ra f_1	m_1	—	r_1	—	m_1	—	l_2	t m_1	f_1	—	r_1	—	m_1	—	—	—	—	—	—

Key G.

t_1	l_1	128. Key C	d'	—	t	d'	— f	m'	r'	d'	d' r	—	d	f	m	r	—	—	—	—	—	—	—
ne_1	l_1		m	f	—	m	l.r'	d'	t	d'	s l_1	s_1	—	t_1	d	l_1	—	—	—	—	—	—	—
—	l_2		d	r	s_1	l_1	f_1	s_1	—	d_1	ma f_1	m_1	—	r_1	d_1	f_2	—	—	—	—	—	—	—

Key Bb

Key F

t_1	d	^{d}s	—	f	m	l	s	t	d'	s	—	f	l	t	ne	—	l
s_1 f_1	m_1	^{s}r	d	—	d	—	—	f	m	t_1	d	—	—	f	m	r	d
s_2	d_2	$^{m}t_1$	l_1	—	s_1	f_1	m_1	r_1	d_1	m_1	l_1	—	f_1	r_1	m_1	—	l_2

Key 7 cont.

Key C.

d'	—	t	l	d'	t	ne	l	^{d}r	—	d	t_1	l_1	t_1	—	l_1
m	f	—	m	—	f	m.r	d	$^{m}f_1$	s_1	—	se_1	l_1	—	ne_1	l_1
l_1	r	—	d	l_1	r_1	m_1	l_2	$^{d}r_1$	m_1	—	d_1	t_2	d_1	r_1	s_2

Key Bb

129. Key D

Key Eb

f	—	m	l	s	t	d'	—	^{f}r	—	d	r	m	ne	l	—	^{f}ne	—
t_1	r	d	—	—	f	m	—	$^{t}ne_1$	t_1	l_1	—	ne_1	t_1	d	—	^{r}d	l_1
s_2	—	d_1	f_1	m_1	r_1	d_1	—	$^{s}m_2$	—	f_2	—	m_2	—	l_3	—	$^{s}f_2$	—

Key Eb.

m	r	d	t_1	l_1	—	130.	f	—	m	r	d	t_1	l_1	—	^{f}r	—
ne_1	t_1	l_1	ne_1	l_1	—	Key	r	t_1	d	t_1	l_1	ne_1	l_1	—	$^{r}t_1$	ne_1
m_2	—	—	—	l_2	—	C.	ne_1	—	l_1	r	m_1	—	l_2	—	$^{ne}f_1$	—

Key G b.

d	f	m	ne	l	—	$^{f}t_1$	ne_1	l_1	d	t_1	ne_1	l_1	—	$^{f}ne_1$	—	l_1	d
l_1	—	—	r	d	—	$^{t}f_1$	—	m_1	—	f_1	m.r_1	d_1	—	$^{t}r_1$	f_1	m_1	—
m_1	r_1	d_1	t_2	l_2	—	$^{ne}r_1$	—	d_1	l_2	r_2	m_2	l_3	—	$^{ne}t_2$	—	d_1	l_2

Key A.

ne₁	t_1	l_1	—
—	r_1	d_1	—
m_2	—	l_3	—

By the time transition marks rightly E♯ is called f.

131.	d	m	s	d'	t	l	s	—	t	r'	m'	r'	d'	t	d'	—
Key	d	—	m	l	s	tu	s	—	s	t	d'	l.f	m	r	m	—
C	d_1	—	d_1	—	r_1	—	s_2	—	f_1	—	d'	f_1	s_1	—	d_1	—
132.	l'	m'	d'	l	s	tu	m	—	t	m'	—	r'	d'	t	l	—
Key	d'	d'	l	tu	m	nu	m	—	s	—	d'	t	l	ne	l	—
C.	l_2	—	l_1	—	t_1	t_2	m_1	—	m_1	—	l_2	r_1	m_1	m_2	l_2	—
133	s_1	d	—	f_1	l_1	s_1	l_1	—	d	f	m	r	d	t_1	d	—
Key	m_1	—	l_1	s_1	f_1	m_1	f_1	—	l_1	—	s_1	$l_1.f_1$	m_1	r_1	m_1	—
F	d_2	—	f_2	f_2	d_1	—	f_2	—	f_1	—	d_1	f_2	s_2	—	d_2	—
134	d'	l	—	s	f	m	r	—	l	f	m	r	d	t_1	l_1	—
Key	m	d	f	m	r	ni	r	—	f	r	d	t_1	l_1	ne	l_1	—
F	l_2	—	r_1	s_1	l_1	l_2	r_1	—	r_2	—	l_2	r_1	m_1	m_2	l_2	—
135	d	s_1	m	r	d	t_1	l_1	—	m	d	f	r	d	t_1	d	—
Key	m_1	m_1	d	t_1	l_1	ne	l_1	—	d	l_1	—	f	m_1	r_1	m_1	—
Bb	d_2	—	d_2	r_2	m_2	—	l_3	—	l_2	—	r_2	f_2	s_2	—	d_2	—
136	l_1	d	f	r	d	t_1	d	—	m	s	l	t	l	ne	l	—
Key	l_1	—	—	—	m_1	r_1	m_1	—	d	m	f	r	d	t_1	d	—
F	l_2	—	r_2	f_2	s_2	—	d_2	—	d_1	—	f_1	r_1	m_1	—	l_2	—
137	s	d'	t	l	s	f	m	—	t	m'	—	r'	d'	t	d'	—
Key	m	—	r	tu	m	nu	m	—	s	—	d'	l.f	m	r	m	—
D	d_1	—	s_2	l_2	t_2	—	m_2	—	m_1	—	l_1	f_1	s_1	—	d_1	—
138	d'	l	f	s	f	m	f	—	l	f	m	r	d	t_1	l_1	—
Key	m	d	l_1	r_1	l_1	s	l_1	—	f	l_1	s	t_1	l	ne	l_1	—
D	l_2	—	r_1	t_2	d_1	—	f_2	—	f_1	—	d_1	r_1	m_1	—	l_2	—

fi

139 Key G

d	m	f	m	r	ni	r	—	l_1	r	f	r	d	t_1	d	—
m_1	s_1	l_1	fi_1	f_1	m_1	f_1	—	f_1	—	l_1	f_1	m_1	r_1	m_1	—
d_2	d_1	f_2	s_2	l_2	—	r_2	—	r_1	—	r_2	f_2	s_2	—	d_2	—

140 Key G

m	l	d'	l	s	tu	s	—	t_1	r	m	r	d	t_1	l_1	—
d	—	m	d	t_1	l_1	t_1	—	s_1	t_1	d	t_1	l_1	ne	l_1	—
l_2	—	—	d_1	r_1	—	s_2	—	s_1	—	d_1	r_1	m_1	—	l_2	—

141 Key C

m	—	r	s	—	tu	s	—	t	—	l	d'	—	t	d'	—
s_1	d	t_1	t_1	l_1	—	t_1	—	r	s	d	s	f	—	m	—
d_1	m_1	s_1	m_1	d_1	r_1	s_2	—	s_1	m_1	f_1	m_1	r_1	s_1	d_1	—

142 Key C

m	ne	l	d'	t	ni	m'	—	t_1	m	—	f	m	ne	l	—
d	r_1	m	—	nu	tu	s	—	s_1	—	d	l_1	ne	t_1	d	—
l_1	t_1	d	l_1	t_1	—	m	—	—	d_1	l_2	r_1	m_1	—	l_2	—

tu

143 Key F

s	d'	l	—	s	—	l	—	d	f	—	m	r	t_1	d	—
m	s	d	f	—	m	f	—	l	—	s	—	l	s	m	—
d_1	m_1	f_1	r_1	fi_2	d_1	f_2	—	f_1	r_1	t_2	d_1	f_2	s_2	d_2	—

fi

144 Key F

d'	ne	l	s	f	m	r	—	m	ni	r	f	m	ne	l	—
m	—	—	l	—	d	r	—	l	—	—	—	—	—	s	—
l_2	t_2	d_1	de_1	r_1	l_2	r_2	—	r_1	m_1	f_1	r_1	ne t_1	t_1	d	—
												m_1	—	l_2	—

145 Key A

m	d	t_1	—	d	ne	l_1	—	f	—	m	d	d	t_1	d	—
s_1	—	r_1	f_1	m_1	r_1	d_1	—	l_1	ne	l_1	m_1	r_1	—	m_1	—
d_2	m_2	s_2	se_2	l_2	m_2	l_3	—	r_1	t_2	d_1	l_2	f_2	s_2	d_2	—

146 Key E

m	—	—	r	d	t_1	d	—	r	m	—	l	—	ne	l	—
d	t_1	l_1	—	s_1	f_1	m_1	—	t_1	—	d	m	t_1	—	d	—
l_2	s_2	f_2	—	m_2	r_2	d_2	—	s_2	se_2	l_2	d_1	r_1	m_1	l_2	—

47	m	d	s_1	—	tu_1	—	m_1	—	s	m	d	—	—	t_1	d	—
Key	s_1	m_1	r_1	m_1	—	nu_1	m_1	—	t_1	s_1	l_1	s_1	f_1	—	m_1	—
a	d_1	—	t_2	d_1	l_2	t_2	m_2	—	m_1	—	f_1	m_1	r_1	s_2	d_2	—

48	m	l	—	r'	d'	fi_1	l_1	—	d	f	r	—	d	t_1	l_1	—
Key	d	—	f	—	—	m	f	—	l_1	—	ne_1	t_1	m_1	ne_1	l_1	—
B.	l_1	f_1	r_1	fi_2	l_2	s_2	f_2	—	f_1	r_1	t_2	ne_2	l_2	m_2	l_3	—

VIII

49	s_1	m	l_1	f	m	ni	r	—	l	r	s	d	r	t_1	d	—
Key	m_1	s_1	d_1	l_1	fi_1	$l_1 . s_1$	f_1	—	f_1	—	d_1	m_1	l_1	r_1	m_1	—
Eb	d_2	—	f_2	r_2	s_2	l_2	r_2	—	r_1	fi_2	m_2	l_2	f_2	s_2	d_2	—

50	m	ne	l	tu	s	l	t	—	r	—	—	d	t_1	ne_1	l_1	—
Key	d	r	m	r	r	tu	s	—	s_1	tu_1	f_1	m_1	f_1	t_2	d_1	—
Eb	l_2	t_2	d_1	—	t_2	l_2	s_2	—	t_2	l_2	ne_2	l_2	r_2	m_2	l_3	—

51.	m	—	r	d	m	tu	s	t	l	s	—	—	r'	—	f'	m'	d'	l
Key	s_1	d	t_1	d	—	—	r	—	d	t_1	—	—	t	s	—	—	m	f
C.	d_1	m_1	s_1	l_1	—	—	t_1	s_1	r_1	s_2	—	—	s_1	t_1	r	d	—	f_1

s	d'	t	d'	—	—
m	—	r	m	—	—
s_1	—	—	d_1	—	—

152 Key Z

m	l	d'	–	t	l	s	tu	nu	m	–	–	s	t	m'	–	r'	d'
d	–	m	f	–	fe	t_1	~~d~~	~~re~~	s_1	–	–	m	~~s~~	t	m	–	–
l_2	–	–	r_1	–	~~ne~~ ne	m_1	l_2	t_2	m_2	–	–	m_1	–	s_1	se_1	–	l_1

–	t	~~tu~~ ne	s l	–	–	153	s_1	d	r	m	f	fi	l	f	r		
f	–	t_1	d	–	–	Key	m_1	–	f_1	s_1	d	–	–	l_1	fi_1		
r_1	–	m_1	l_2	–	–	Z	d_1	~~s~~	t_2	t_2	l_2	s_2	f_2	–	–		

d	–	–	d'	–	t	d'	s	f	m	f	r	d	–	–			
l_1	–	–	l	s	f	m	–	r	d	r	t_1	d	–	–			
f_2	–	–	f_1	m_1	r_1	d_1	–	s_2	l_2	f_2	s_2	d_2	–	–			

154 Key Z

m	–	–	f	ni	r	m	–	ni	r	–	–	l	–	ne	l	t	d'
d	ne,	l_1	–	–	–	~~fi~~ fi_1	s_1	m_1	f_1	–	–	f	–	–	m	–	–
l_2	t_2	d_1	r_1	m_1	f_1	s_2	–	l_2	r_2	–	–	r	d	t_1	d	ne_1	l_1

To be corrected

t	–	ne	l	–	–	155.	s_1	d	t_1	d	m	r	d	–	t_1		
f	r	t_1	d	–	–	Key	m_1	–	f_1	s_1	–	se_1	l_1	m_1	r_1		
r_1	–	m_1	l_2	–	–	A	d_1	–	r_1	m_1	d_1	t_2	l_2	–	m_2		

l_1	–	–	m	l	ne	l	–	s	m	f	r	d	–	–			
d_1	–	–	d	–	r	m	f	r	s_1	l_1	t_1	d	–	–			
l_3	–	–	l_2	–	t_2	d_1	r_1	t_2	d_1	f_2	s_2	d_2	–	–			

6	d'	t	re	t	–	–	s	r	f	m	–	–	m'	d'	t	d'	–	–
y	m	d	t_1	l_1	d	f	t_1	–	r	d	–	–	s	m	r	d	m	l
	l_1	–	m_1	f_1	–	r_1	s_1	–	s_2	d_1	–	–	d	s_1	s_1	l_1	–	f_1

	t	l	ne	l	–	–	154.	m_1	–	–	–	–	tu_1	r_1	–	–	
	fr	d	t_1	d	–	–	Key	s_2	–	d_1	t_2	–	d_1	tu_2	t_2	l_2	
	r_1	m_1	m_2	l_2	–	–	Ab	d_2	–	l_3	s_3	–	l_3	t_3	–	–	

	m_1	–	–	s_1	–	–	l_1	–	–	t_1	–	–	d	–	–		
	s_2	–	–	t_2	–	m_1	d_1	–	f_1	r_1	s_1	f_1	m_1	–	–		
	m_3	–	–	m_2	–	d_2	f_2	–	r_2	s_2	–	–	d_2	–	–		

8	d'	–	t	l	–	s	f	–	m	f	–	–	d	–	t_1	m	–	d
y	m	–	s	d	f	r.fi.	l_1	–	s_1	l_1	–	–	l_1	–	ne_1	l_1	t_1	m_1
b	l_1	–	m_1	f_1	r_1	t_2	d_1	–	–	f_2	–	–	f_1	m_1	r_1	d_1	ne_2	l_2

	t_1	–	ne_1	l_1	–	–	159	s	t	d'	r'	m'	f'	–	m'	ni'	
	f_1	–	t_2	d_1	–	–	Key	m	f	s	l	–	–	t	–	m	
	r_2	–	m_2	l_3	–	–	C.	d_1	r_1	m_1	f_1	ni_1	r_1	s_1	–	l_1	

	r'	–	–	l	–	–	l	s	m'	–	r'	t	d'	–	–		
	f	–	–	f	–	–	f	m	d'	l	–	r	m	–	–		
	r_1	–	–	r	d	t_1	d	–	l_1	f_1	–	s_1	d_1	–	–		

d	–	t_1	l_1	–	l_1	r	–	d	t_1	–	–	s	–	f	m	–	s_1						
	m_1	re_1	l_1	–			l_1	–	r_1	–	–		r	–	s_1	d	m_1						
l_2	–	m_2	f_2	–	–	fe_2	–	–	s_2	–	–	t_2	–	–	d_1	–	d_2						

se_1	–	–	l_1	–	–	161.	s_1	d	–	t_1	d	de	r	f	m	r							
	t_2	m.r.	d_1	–	–	Key	m_1	–	f_1	–	s_1	–	l_1	–	d	t_1							
m_2	–	–	l_3	–	–	C.	d_1	–	r_1	–	m_1	–	f_1	r_1	s_1	–							

m	d'	t	l	s	–	r	s	–	tu	s	se	l	d'	f'	–	m'	r'						
d	l	s	tu	s	–	t_1	–	d	–	r	–	m	–	r	t	d'	l.f						
d_1	–	r_1	–	s_2	–	s_1	–	l_1	–	t_1	–	d	l_1	r	–	r'	f_1						

d'	t	d'	–	162	m'	re	l	l'	f'	~~de'~~ ni'	r'	re'	m'	s'	t.i	nu							
m	r	m	–	Key	d	r	m	–	l	–	–	d'	t	–	s_1	l_1							
s_1	–	d_1	–	C.	l_1	t_1	d	de	r	m	f	fe	s	m	m_1	tu_1							

m	s	l	t	d'	de'	r'	m'	f'	r'	d'	t	l	–	s'	ti.m	nu	–						
t_1	–	m	–	–	–	l	–	–	t	l	ne	l	–	d'	–	t	l						
s_1	m_1	d_1	re_2	l_2	l_1	f_1	~~de~~ ni,	r_1	–	m_1	–	l_2	–	l_1	l_1	t_1	–						

m'	–	
s	–	
m_1	–	

63 Key f

m	d	–	f	–	m	r	–	s	tu	s	d	t_1	l_1	s_1	–	t			
s_1	–	t_1	–	t_1	d	d	t_1	d	–	r	l_1	s_1	tu_1	s_1	–	r			
d_2	m_2	f_2	r_2	s_2	l_2	f_2	s_2	m_2	l_2	t_2	d_1	r_1	–	s_2	–	s_1			

s	–	d'	–	t	l	–	r'	f	m	l.f	m	r	d	–					
–	m	–	tu	s	–	tu	s	r	d	r	d	t_1	d	–					
t_1	d	l_1	r_1	m_1	d_1	r_1	t_2	–	d_1	f_2	s_2	–	d_2	–					

64. Key t

m_1	–	l_1	t_1	ne_1	–	l_1	r	d	de	r	f	t_1	r	d	–	s	–		
d_1	t_2	d_1	r_1	m_1	f_1	m_1	ne_1	l_1	–	–	–	s_1	f_1	m_1	–	m	r		
l_2	s_2	f_2	–	m_2	r_2	d_2	t_3	l_3	s_2	f_2	r_2	s_2	–	d_2	–	d	t_1		

d'	t	l	–	s	f	m	–	r	f	t_1	–	l_1	–						
m	–	d	f	r	–	~~t~~	d	l_1	–	–	ne_1	l_1	–						
l_1	s_1	f_1	r_1	t_2	–	d_1	l_2	f_2	r_2	m_2	–	d_3	–						

65 Key t

s_1	d	m	r	ni	r	t_1	r	f	m	d	s	s	tu	m	r	d	t_1		
m_1	–	s_1	l_1	s_1	f_1	r_1	t_2	r_1	d_1	m_1	r_1	d_1	–	t_2	l_2	–	s_2		
d_2	–	–	f_2	m_2	r_2	s_2	–	–	d_1	–	t_2	l_2	–	s_2	tu_2	–	s_2		

l_1	d	tu_1	s_1	–	–	r	s	t	–	l	d'	d'	t	r'	–	d'	–		
m_1	–	l_2	t_2	–	–	t_1	–	r	m	–	–	tu	–	–	s	–	l		
d_2	l_3	r_2	s_3	–	–	s_2	–	–	d_1	–	l_2	r_1	–	t_2	m_1	–	f_1		

165 - con -

–	t	d'	f	–	m	r	f	t_1	d	–	–	166	m	–	–
r	–	d	–	t_1	d	l_1	–	s_1	m_1	–	–	Key	d	re_1	l_1
s_1	–	l_1	r_1	–	d_1	f_1	m_1	s_1	d_1	–	–	A	l_2	t_2	d_1

f	–	–	m	t_1	r	d	–	t_1	f	ni	r	m	–	t	l	f	m
–	t_1	l_1	re_1	–	–	t_1	–	–	t_1	–	–	t_1	–	s	f	r	ni
r_1	–	–	m_1	–	–	f_1	–	–	r_1	m_1	f_1	s_1	–	–	l_1	–	–

r	–	–	–	ni	d	t_1	–	tu_1	s_1	–	–	s_1	–	–	d	re_1	l_1
r	–	–	tu_1	s_1	l_1	s_1	r_1	–	–	f_1	nu_1	m_1	–	–	m_1	–	–
r_1	–	–	r_2	m_2	tu_2	s_2	–	l_2	t_2	–	–	d_1	–	–	l_3	t_3	d_2

–	–	f_1	m_1	d_1	t_2	l_2	–	–	167.	m'	d'	l	s	f	m
f_1	–	r_1	d_1	l_2	re_2	l_2	–	–	Key	s	m	f	r	–	d
r_2	–	–	m_2	–	–	l_3	–	–	Eb	d_1	–	–	t_2	–	d_1

–	l	s	–	f	r'	–	d'	d'	d'	f'	m'	–	r'	re'	m'	–	–
de	–	m	–	r	f	–	m	s.se	l	l	re	l	–	l	s	–	–
l_2	–	d_1	r_1	–	t_2	d_1	–	m_1	f_1	r_1	m_1	f_1	–	f_1	m_1	–	–

d'	–	de'	r'	–	d'	t	–	t	d'	–	t	l	f'	r'	m'	d'	l
l	m	s	s	f	fe	s	r	f	f	m	s	f	l	t	s	–	f
l_2	–	l_1	r_1	–	r_1	s_2	–	s_1	d_1	–	m_1	f_1	f_2	s_2	d_1	m_1	f_1

167 – cont. –

s	d'	t	d'	–	–	168	d'	–	t	l	–	d'	t	m'	ne		
m	–	r	m	–	–	Key	m	l	ne	l	d'	l	f	m	r		
s_1	–	s_2	d_1	–	–	Eb	l_2	–	m_1	f_1	–	–	r_1	d_1	t_1		

l	–	l	–	m'	–	f'	r'	d'	t	r'	s'.tu'	m'	–	–	s	d'	d'
d	de	r	m	l	s	f	l	r	–	s	t	d'	–	–	m	–	ne
l_1	s_1	f_1	ni_1	–	–	r_1	f_1	fe_1	s_1	t_2	s_2	d_1	–	–	d	l_1	tu_1

t	–	m'	r'	l	d'	t	s	f'	m'	–	d'	–	f'	~~re~~ na'	m'	t	ne
m	s	s	tu	–	l	r	s	t	d'	s	m	f	l	l	ne	–	r
s_1	m_1	d_1	r_1	–	tu_1	s_1	t_1	s_1	d	–	fi_1	l_1	f_1	f_2	m_2	–	m_1

l	–	–	169.	s	s	d'	t	l	s	s.f	m	r	tu	s	l	s	
d	–	–	Key	m	r	d	s	f	d	t_1	d	s	d	t_1	m.d	t_1	
l_2	–	–	G.	d_1	t_2	l_2	m_1	f_1	m_1	r_1	d_1	t_2	l_2	s_2	d_1	r_1	

tu	s	–	r	f	m	s	f	l	l.s	f	s	m	m.r	d	d	t_1	
l.d.	t_1	–	t_1	t_1	d	d.fi_1	l_1	d	de	r	r	d	t_1	l_1	m_1	f_1	
r_2	s_2	–	s_1	–	d_1	f_2	s_2	f_1	m_1	$r_1.d_1$	t_2	$d_1.l_2$	ne_2	$l_2.s_2$	f_2	s_2	

d	–
m_1	–
d_2	–

170

Key G

d'	t	l	s	f	m.r	d	de	r	f	m	l	s	tu.t	s —
m	s	d	m	l_1	ne_1	l_1	l_1	—	l_1	—	m	m	nu	m —
l_2	m_1	f_1	d_1	r_1	m_1	l_2	s_2	f_2	r_2	d_2	d_1	t_2	—	m_2 —

t_1	t_1	d	m.r	ni	—	r	re	m	ne	l	t	l	ne	l —
s_1	tu_1	m_1	s_1	l_1	—	—	l	ne	t.f	m	f.r	d	t_1	d —
m_1	r_1	d_1	fi_2	l_2	s_2	f_2	f_1	m_1	r_1	d_1	r_1	m_1	m_2	l_2 —

1. Key C

a.

s	s	s	—	d'	t	d'	—	m'	r'	m'	—	s	s	s	—	d'	t
m	r	m	—	s	s	s	—	d'	t	d'	—	m	f	m	—	s	f
d	t_1	d	—	m	r	m	—	s	s	s	—	d	t_1	d	—	m	r
d	s	d	—	d	s	d	—	d'	s	d	—	d	s	d	—	d	s

b.

d'	—	m'	r'	m'	—	m'	f'	m'	—	d'	t	d'	—	m'	m'	m'	—
m	—	d'	t	d'	—	d'	t	d'	—	l	ne	l	—	d'	t	d'	—
d	—	s	f	m	—	s	s	s	—	l	m	l_1	—	l	m	l	—
d	—	d'	s	d	—	d'	s	d	—								

or.

2. Key C

a.

m'	m'	m'	—	l	ne	d'	t	d'	—	m	r	d	—	l	ne	l	—
d'	t	d'	—	m	m	l	ne	l	—	m	m	m	—	l_1	m	l_1	—
l	ne	l	—	d	t_1	l	m	l_1	—	l	m	l_1	—				
l	m	l_1	—	l	m												

b.

m'	m'	m'	—	l	ne	l	—	d'	t	d'	—	d'	r'	d'	—	l	ne
d'	r'	d'	—	m	r	d	—	l	ne	l	—	l	ne	l	—	m	m
l	ne	l	—	d	t_1	l	—	m	r	d	—	m	m	m	—	l_1	m
l	m	l_1	—	l_1	m	l_1	—	l	m	l_1	—	l_1	m	l_1	—		

or.

3. Key C

s	l	s	s	—	—	d'	d'	t	d'	—	—	d'	r'	d'	—	m'	f'
m	f	r	m	—	—	s	l	s	s	—	—	l	ne	l	—	d'	d'
d	d	t_1	d	—	—	m	f	r	m	—	—	m	m	m	—	s	l
d	f	s	d	—	—	d'	f	s	d	—	—	l	m	l_1	—	d'	f

or.

r'	m'	—	—	s	l	s	s	—	—	d'	d'	t	d'	—	—	m'	f'
s	l	s	s	—	—	m	f	f	m	—	—	s	l	f	m	—	—
d'	f	s	d	—	—	d	d	t_1	d	—	—	m	f	r	d	—	—
						d	f	s	d	—	—	d	f	s	d	—	—

s –	d' r' | t d'	l t | ne l	f m | m –		
m –	l l | s s	f f | m m	r tr | d –		
d –	m f | r m	d r | t, d	l, ne, | l, –		
d –	l r | s d	f t, | m l,	r m | l, –		

13. Key C.

14. Key C.

s d' | – d'	– t | d' t	d' f' | m' r'	d' t | d' –	d' r'	
m s | l f	m s | s –	s r' | d' l	s f | m –	s s	
d d | d –	d r | d f	m s | s l.f	m r | d –	m f	
d m | f l	s f | m r	d t, | d f	s s, | d –	d t,	

m' r'	m l, – l	– ne | l ne	l r' | d' t	l ne	
s l	d m | f r	d m | m m	m t | l f	m r	
f f	l, l, | l, –	l, t, | l, r	d m | m f.r	d t,	
d f	l, d | r f	m r | d t,	l.l ne | l r	m m,	

15. Key C.

l –	l t | d' t
d –	m m | m f
d, –	d r | d r
l, –	l.l ne | l r

6. Key C

m'	f'	f'	m'	m'	—	—	—	l	l	l	ne	l	—	—	—	d'	d'
d'	d'	r'	r'	d'	—	—	—	m	f	f	r	d	—	—	—	l	l
l	l	l	ne	l	—	—	—	d	d	r	t_1	l_1	—	—	—	m	f
l	f	r	m	l_1	—	—	—	l_1	f	r	m	l_1	—	—	—	l_1	f_1

r'	t	d'	—	—	—	r'	d'	—	—	—	s	l	l	l	s
l	ne	l	—	—	—	ne	l	—	—	—	m	m	f	f	r
f	m.r	d	—	—	—	m	m	—	—	—	d	d	d	r	t_1
r_1	m_1	l_1	—	—	—	m	l_1	—	—	—	d	l	f	r	s

* or *

7. Key C.

s	s	—	d'	d'	d'	r'	t	t	d'	—	m'	m'	f'	f'	r'	r'	d'
f	m	—	s	l	l	l	s	f	m	—	d'	d'	d'	r'	t	t	d'
t_1	d	—	m	m	f	f	r	r	d	—	s	l	l	l	s	f	m
s_1	d	—	d	l_1	f_1	r_1	s_1	s	d	—	d'	l	f	r	s	s_1	d

8. Key C

—	m'	f'	f'	f'	m'	m'	m'	—	l	l	l	t	ne	ne	l
—	d'	d'	r'	r'	t	r'	d'	—	m	f	f	f	m	r	d
—	l	l	l	t	ne	ne	l	—	d	d	r	r	t_1	t_1	l_1
—	l	f	r	t_1	m	—	l_1	—	l	f	r	t_1	m	m_1	l_1

—	d'	d'	r'	r'	t	t	l	—
—	l	l	l	t	ne	ne	l	—
—	m	f	f	f	m	r	d	—
—	l	f	r	t_1	m	m_1	l_1	—

2y Is that the best progression in which the 1st root is never the 2nd, after the model of S D, wh. is the best progression (eg. M L, R S, D F, T M, L R.) Is the best "binding" that which makes the root a 5th.

9. Key C.

s	l	l	l	t	ne	l	–	d'	d'	d'	r'	r'	r'	d'	–	m'	m'		
m	m	f	f	f	r	d	–	s	l	l	l	t	ne	l	–	d'	d'		
d	d	d	r	r	t	d	–	m	m	f	f	f	m	m	–	s	l		
d	l	f	r	t_1	m	l_1	–	d'	l	f	r	t_1	m	l_1	–	d'	l		

f'	f'	f'	m'	m'	–			d'	t	l	s	f	m	r	r	d	–		
d'	r'	r'	r'	d'	–			s	s	m	m	d	d	l_1	t_1	d	–		
l	l	t	ne	l	–			m	r	d	t_1	l_1	s_1	f_1	f_1	m_1	–		
f	r	t_1	m	l_1	–			d'	s	l	m	f	d	r	s_1	d_1	–		

10. Key C.

–	–	m'	r'	d'	t	l	s	f	f	m	–	–	–						
–	–	d'	t	l	s	f	m	r	r	d	–	–	–						
–	–	s	s	m	m	d	d	l_1	s_1	s_1	–	–	–						
–	–	d'	s	l	m	f	d	r	s_1	d	–	–	–						

Nothing to bind. Are these good progressions?

11. Key C.

l	s	f	m	r	d	t_1	–	l_1	–	–	–	d'	t	l	s	f	m		
m	m	d	d	l_1	l_1	ne_1	–	l_1	–	–	–	l	s	f	m	r	d		
d	d	l_1	s_1	f_1	m_1	m_1 r_1		d_1	–	–	–	m	m	d	d	l_1	l_1		
l_1	m	f	d	r	l_1	m_1	–	l_1	–	–	–	l	m	f	d	r	t_1		

m	–	m	–	–	–			m'	f'	r'	m'	d'	r'	t	d'	l	s		
t_1	r	d	–	–	–			d'	d'	t	t	l	l	s	s	f	f		
ne_1	–	l_1	–	–	–			s	l	s	s	m	f	r	m	r	t_1		
m	–	l_1	–	–	–			d'	f	s	m	l	r	s	d	r	s_1		

12. Key C.

A.

II.

1. Key C.

s	tu	s	—	s	tu	s	—	d'	l	t	—	d'	d'	t	—	m'	r'
m	r	r	—	m	d	t_1	—	s	tu	s	—	s	tu	s	—	d'	l
d	l_1	t_1	—	d	l_1	t_1	—	m	r	r	—	m	r	r	—	s	tu
d	r	s_1	—	d	r	s_1	—	d	r	s_1	—	d	r	s_1	—	d	r

2. Key C.

r'	—	m'	r'	r'	—	s	s	f	—	s	fi	l	—	d'	d'		
t	—	d'	d'	t	—	m	m	f	—	m	m	f	—	s	fi		
s	—	s	tu	s	—	d	fi$_1$	l_1	—	d	d	d	—	m	m		
s_1	—	d	r	s_1	—	d	—	f_1	—	d	—	f	—	d	d'		

3. Key C.

d'	—	m'	m'	f'	—	s	se	l	—	s	se	l	—	d'	t		
l	—	d'	fi	l	—	m	m	m	—	m	r	d	—	s	se		
f	—	s	s	f	—	d	t_1	d	—	d	t_1	l_1	—	m	m		
f	—	d'	d	f	—	d	m	l_1	—	d	m	l_1	—	d	m		

d'	—	d'	t	l	—	m'	m'	m'	—	m'	m'	m'	—
l	—	s	se	l	—	d'	t	d'	—	d'	r'	d'	—
m	—	m	r	d	—	s	se	l	—	s	se	l	—
l_1	—	d	m	l_1	—	d	m	l_1	—	d	m	l_1	—

4. Key C.

s	t	t	—	s	t	t	—	d'	de'	r'	—	m'	m'	r'	—		
m	m	f	—	m	s	f	—	s	s	f	—	d'	de'	r'	—		
d	de	r	—	d	de	r	—	m	m	r	—	s	s	f	—		
d	l_1	r	—	d	l_1	r	—	d	l_1	r	—	d	l_1	r	—		

m'	f'	r'	m'	—	—
d'	d'	t	d'	—	—
s	l	f	m	—	—
d'	f	s	d	—	—

4. Key C.

a.

m'	f'	m'	m'	—	—	l	l	ne	l
d'	r'	t	d'	—	—	m	f	m	m
l	l	ne	l	—	—	d	r	t_1	d
l	r	m	l_1	—	—	l	r	m	l_1

b.

m'	f'	m'	m'	—	—	l	l	ne	l
d'	r'	r'	d'	—	—	m	f	r	d
l	l	ne	l	—	—	d	r	t_1	t_1
l	r	m	l_1	—	—	l	r	m	l_1

—	—	d'	r'	t	d'
—	—	l	l	ne	l
—	—	m	f	r	d
—	—	l	r	m	l_1

5. Key b.

s	l	l	s	s	—
m	m	f	f	m	—
d	d	d	t_1	d	—
d	l_1	f_1	s_1	d_1	—

d'	d'	d'	t	d'	—
s	l	l	f	m	—
m	m	f	r	d	—
d	l	f	s	d	—

m'	m'	f'	r'	m'	—	—	—	f'	m'
d'	d'	d'	t	d'	—	—	—	t	d'
s	l	l	s.f	m	—	—	—	s	s
d'	l	f	s	d	—	—	—	s	d

* or *

—	—	—	—
—	—	—	—
—	—	—	—
—	—	—	—

7 ∀ $\S^7$ the only chord in diatonic succession that can have a binding note tone. Hence so common. Also R 7_m – the correspond^{g} minor. Also – all preparn dissonances.

2y is not semitonic descent the next bind^{g} however $\S$ f m | d t, Hence frequent occurrence of DS ∀ $\S$ D.

2. Key C

f	m	r	d	ne	l	d'	t	d'									
				f	m	—	—										
				t	l	—	—	ne									
		f	m	r	d	m	—	—									
de'	r'	d'	t	r'	s'	f'	m'	—									
	f	fe	s		s	l	t	d'	fi								
			s					d'	t								
			s	f	m	r	d										
f'	r'	d'	t	d'		m'	r'	d'									
l	—	s	f	m				l									
r'	f'	m'	r'	m'	r'	d'	t	l									
	f	s	—	d													
de'	r'	d'	t	—	l	t	d'	r'									
s	f	bah	ne	—	l	ne	l	t									
mow'	r'	ra'	m'	f'	m'	r'	m'	f'									
			m	r	d	t	l	r									
d'	t	l	—	—	—	—	ne										
l	ne	l	s	f	m	f	—	me									
m'	r'	d'	de'	l	l	t	—	—									
m	—	f	m	r	d	t	m										

—	—		ī	—	—	—	—																
—	—		m	—	—	—	—																
—	—		l	—	—	—	—																
—	—		l_1	—	—	—	—																

3. Key E.

d	—																						
s_1	—		d_1	—	—	—	—					s_1	l_1	—	—	s_1							
													—	—	t_2	—							
												m_1	f_1	fe_1	s_1	—							

f_1	—	m_1																					
r_1	—	d_1		s	—	d'	—	d	—	—	—	t_1	d	r	t_1	d	m							
											l_1	—	—	ne_1	—	l_1	—						
—	t_2	d_1																					
											l_1	m_1	—	—	—	l_1	—						

f	—		—	m	l	—		—	s	d'	—		—	t	m'	v.d'	t	—	d'	t			
—	t_1		d	—	—	r		m	—	—	tu		s	—	—	l	—	s.f	m	d			
			l_1	—	—	t_1		d	—	—	r		m	—	—	tu	s	—	d	m			

—	s	—	tu	s	—	—	tu	l	—	—	s	t	—	—	d'	s	—						
t_1	—	l_1	—	t_1	—	d	—	—	d	t_1	—	r	—	d	—	—	—						
					s	l	—		tu	s	—	—	f	m	—	—	mow						
r	—	—	—	s_1	—	—	—	—	—	—	—	—	—	—	—	—	—						

$\sqrt{2}$

tu	f	m	—	l	—	r	—	—	—	s	—	d'	—	d	—	—	—						
—	t_1	d	—	—	—	—	—	t_1	—														
r	s	d	—	r	—	—	—	—	—														
—	—	l_1	—	tu_1	—	s_1	—	—	—														

*

d'	f'	m'	ne'	l'	—	m d'	t	l	s	f	m ne	l —
l	l	l	r'	d'	—	d —	m	d	—	t₁	— r	d —
m	r	d	t₁	l₁	—	l —	s	f	m	r	d t₁	l₁ —

C.

1. Key C

d'	—	t	d'	—	d'	d'	s	s	—	m'	—
s	—	s	s	l	m	f	f	m	—	d'	—
m	—	f	m.d	d	d	—	r	d	—	s	—
d	—	r	m	f	s	l	t	d'	—	d'	—

s'	d'	m'	l	d'	t	d'	—
r'	l	t	l	s	s	s	—
s	m	—	d	—	f	m	—
t	l	s	f	m	r	d	—

2. Key C

l	—	ne	l	—	l
m	—	m	m	f	d
d	—	r	m.d	l₁	l₁
l₁	—	t₁	d	r	m

l	m	m	—
r	r	d	—
l₁	t₁	l₁	—
bah	ne	l	—

d'	—	m'	l	d'	f	l	ne	l	—
l	—	t	f	s	r	m	m	m	—
m	—	m	d	—	l₁	—	r	d	—
l	—	s	f	m	r	d	t₁	l₁	—

IV.

1. Key C.

m'	—	d'	—	f'	—	r'	—	s'	—	m'	tu'	s'	—	—	—	f'	—
s	—	l	—	—	—	t	—	—	—	d'	—	—	—	t	—	r'	—
m₁	—	l₁	—	f₁	—	t₁	—	s₁	—	d	—	t₁	—	—	—	f₁	—

l' —	r' — — —	m' — s' —	d' — — —	f' — r' —	
d' —	— — t —	d' — fi —	— — l —	— — t —	
l₁ —	t₁ — — —	m₁ — s₁ —	l₁ — — —	f₁ — t₁ —	

m' — f' —	m' — m' —	r' —				
s — r' —	d' — — —	t —				
d — f —	s — — —	— —				

f.

m — — —	d —
s — se —	— —
d — — —	— —
d₁ — — —	f₁ —

— —	f — — —	r — — —	s — m —	f — r —			
l —	— — le —	— — t —	— — d' —	l — t —			
— —	r — — —	— — — —	m — — —	r — — —			
— —	r₁ — — —	s₁ — — —	m₁ — l₁ —	r₁ — s₁ —			

m — s —	d — f —	m — r —	d —				
d' — fi —	— — l —	s d' — t	d' —				
d — — —	d — r —	m — f —	m —				
d₁ — m₁ —	f₁ — r₁ —	s₁ — — —	d —				

p.

m' —
d' —
d' —

— —	s' — — —	m' — — —	l' —	s' — t —			
— —	r' — — —	d' — — —	r — — —	m — f —			
— —	d' — t —	d' — — —	— — — —	d — r —			
		l — — —	f — fe —	s — m —			

d' —	l₁ — — —	f₁ — — —	s₁ — — —	d₁ — — —			
m — — —	— — — —	f — — —	— — — —	m — — —			
d — — —	d — — —	r — — —	— — — —	d — — —			
d — — —	l₁ — — —	— — — —	s₁ — — —	— — — —			

2. Key C.

l	—	t	d'	r'	m'	bah'	ne'	l'	—	s'	f'	m'	r'	d'	t	l	—
l	—	ne	l	l	l	l	r'	d'	—	m'	r'	d'	t	l	ne	l	—
l	—	m	l	f	d	r	t₁	l₁	—	d	r	l₁	r	m	m₁	l₁	—

1. Key C.

l'	—	s'	f'	m'	r'	d	—	r	m	f	s	l	t
d'	—	t	l	s	t	s₁	—	t₁	d	d	m	f	f
l₁	—	m	f	d	r	m₁	—	s₁	s₁	l₁	d	d	s₁
						d	—	s₁	d	s₁	d	f	r

d'	—	d'	—	t	l	s	f	m	r	d	—	or,	d'	—
m	—	s	—	s	f	m	r	d	t₁	d	—		s	—
s₁	—	m	—	m	d	d	l₁	s₁	s₁ f₁	m₁	—		m	—
d	—	d	—	m	f	d	f₁	s₁	—	d₁	—		d	—

t	l	s	f	m	r	d	—																
s	m	m	d	d	t₁	d	—																
r	d	t₁	l₁	s₁	f₁	m₁	—																
s	l	m	f	d	s	d	—																

2. Key C

l	—	t	d'	r'	m'	bah'	ne'	l'	—														
m	—	ne	l	l	d'	r'	r'	d'	—														
d	—	m	m	f	l	l	m	m	—														
l	—	m	l₁	r	l	r'	t	l	—														

l'	—	s'	f'	m'	r'	d'	t	l	—														
m'	—	m'	r'	d'	t	l	ne	l	—														
d'	—	d'	l	l	f	m	m.r	d	—														
l	—	d'	r'	l	r	m	m₁	l₁	—														

l'	—	s'	f'	m'	r'	d'	t	l	—						
m'	—	m'	d'	d'	t	l	ne	l	—						
d'	—	t	l	s	f	m	r	d	—						
l	—	m	f	d	r	m	m	l_1	—						

B.

1. Key C	d	—	t_1	d.d'	l	s	f	r	m	—	r	f	m	l	s	t	d'	—	
	d	—	r	m	f	s	l	t	d'	—	t	l	s	f	m	r	d	—	

l	—	—	2. Key C.	l	—	ne	l	f	m	nu	r	d	—	m	l	d'	t		
l	—	—		l_1	—	t_1	d	r	m	bah	ne	l	—	s	f	m	r		

l	l	ne	l	—	—	—	1. Key C.	d'	—	t	d'	d'	d'	d'	s	s	m'		
d	t_1		l_1	—	—	—		m	—	f	s	l	m	f	r	m	—		
								d	—	r	m	f	s	l	t	d'	—		

r'	f'		* m'	l'	s'	t'	d^2	—		s	m'	r'	d'	t	l	* s	f		
s	d'		d'	d'	d'	f'	m'	—		m	—	s	m	—	d	—	t_1		
t	l		s	f	m	r	d	—		d'	—	t	l	s	f	m	r		

m	—		2. Key C.	l	—	ne	l	l	l	l	m	m	d'	t	r'				
d	—			d	—	r	m	f	d	r	t_1	d	—	m	l				
d	—			l_1	—	t_1	d	r	m	bah	ne	l	—	s	f				

5. Key C.

s	t	t	—	s	t	t	—	d'	nu'	m'	—	m'	tu'	m'	—
m	tu	s	—	m	l	s	—	s	l	s	—	d'	nu'	m'	—
d	nu	m	—	d	nu	m	—	m	tu	m	—	s	t.l	s	—
d	t_1	m	—	d	t_1	m	—	d	t_1	m_1	—	d'	t	m	—

B.

1. Key C.

m	nu	m	—	m	nu	m	—	l	tu	s	—	l	l	s	—	d'	t
d	t_1	t_1	—	d	l_1	s_1	—	m	nu	m	—	m	nu	m	—	l	tu
l_1	tu_1	s_1	—	l_1	tu_1	s_1	—	d	t_1	t_1	—	d	t_1	t_1	—	m	nu
l_1	t_1	m_1	—	l_1	t_1	m_1	—	l_1	t_1	m_1	—	l_1	t_1	m_1	—	l	t

t	—	d'	t	t	—	m	m	r	—	l	l	l	—	l	l
s	—	l	l	s	—	d	de	r	—	m	m	f	—	m	s
m	—	m	nu	m	—	l_1	s_1	f_1	—	d	de	r	—	d	de
m	—	l	t	m	—	l_1	—	r_1	—	l_1	—	r	—	l_1	l

2. Key C.

l	—	d'	de'	r'	—	m	s	s	—	l	t	d'	—	d'	r'
f	—	l	s	f	—	d	f	m	—	m	s.f	m	—	l	t
r	—	m	m	r	—	l_1	t_1	d	—	d	r	m	—	m	f
r	—	l	l_1	r	—	l_1	s_1	d	—	l	s	d	—	l	s

3. Key C.

d'	—	m	m	f	—	l	s	f	—	d'	d'	d'	—		
d'	—	d	fi_1	l_1	—	m	m	f	—	l	fi	l	—		
m	—	l_1	s_1	f_1	—	d	d.fi_1	l_1	—	m	m	f	—		
d	—	l_1	d	f_1	—	l_1	d	f_1	—	l	d'	f	—		

4. Key C.

5. Key C.

m	tu	s	—	m	r	r	—	l	l	s	—	l	tu	s	—	d'	d'
d	d	t_1	—	d	l_1	t_1	—	m	tu	s	—	m	d	t_1	—	l	tu
l_1	l_1	t_1	—	l_1	tu_1	s_1	—	d	d	t_1	—	d	l_1	t_1	—	m	r
l_1	r	s_1	—	l_1	r	s_1	—	l	r	s	—	l_1	r	s_1	—	l_1	r

t	—	d'	l	s	—
s	—	l	tu	s	—
r	—	m	d	t_1	—
s_1	—	l_1	r	s_1	—

A.

III.

1. Key C.

d	—	r	m	f	s	l	t	d'	—	t	l	s	f	m	r	d	—
d	—	t_1	d	l_1.d	m	f	r	m	—	s	f	m	r	d	t_1	d	—

2. Key C.

l	—	t	d'	r'	m'	bah'	ne'	l'	—	s'	f'	m'	r'	d	t	l	—
l	—	ne	l	f.l	d'	r'	t	d'	—	m'	r'	d'	t	l	ne	l	—

—	—
—	—

1. Key C

d	—	r	m	f	s	l	t	d'	—	t	l	s	f						
d	—	t_1	d	d	d	d	f	m	—	s	f	m	r						
d	—	s	d	l	m	f	r	d	—	m	f	d	f						

m	r	d	—	
d	t_1	d	—	
s	s_1	d	—	

m	—	—	—	r	—	—	—	—	—	—	—	d	—	—	—
d	—	—	—	—	—	—	—	—	—	t_1	—	d	—	fi_1	—
l	—	m	—	f	—	fe	—	s	—	—	f	m	—	s	—
				l_1	—	r_1	—	s_1	—	—	—	d	—	—	—

—	—	—	—	—	—	—	—	4.	l	—	d'	—	m'	—	—	—	d'	—
le_1	—	s_1	—	—	—			Key	d	—	m	—	—	—	—	—	—	—
—	—	—	—	m	—			D.	m	—	l	—	t	—	—	—	l	—
—	—	—	—	—	—				l_1	—	l	—	l	—	ne	—	l	—

l	—	t	—	—	—	l	—	—	—	s	—	—	—	f	—	—	—
r	—	—	—	—	—	d	—	f	—	—	—	m	—	—	—	r	—
—	—	—	—	ne	—	l	—	f	—	r	—	m	—	d	—	r	—
f	—	m	—	—	—	f	—	r	—	t_1	—	d	—	l_1	—	t_1	—

m	—	—	—	f	—	—	—	m	—	—	—	r	—	—	—	d	—
—	—	d	—	l_1	—	t_1	—	d	—	—	—	—	—	t_1	—	d	—
t_1	—	d	—	r	—	—	—	m	—	tu	—	s	—	—	—	—	—
ne_1	—	l_1	—	r_1	—	—	—	s_1	—	—	—	—	—	—	—	d	—

	m'	—	—	—	r'	—	—	—	f'	—	—	—	m'	—	—	—
	s	—	d'	—	—	—	t	—	l	—	r'	—	—	—	d'	—
	d	—	m	—	s	—	—	—	r	—	f	—	l	—	—	—

t' — — —	s' — — —	f' — — —	m' — — —	r' —	
— — r' —	t — ni' —	l — t —	ne — l —	bah —	
f — — —	— — m —	— — r —	— — d —	— —	

mf

— —	— — d' —	t — — —	l — d' —	m' — — —	
ne —	m — l —	— — ne —	d — m —	— — — —	
t₁ —	l₁ — d —	m — — —	m — l —	t — — —	
			l₁ — — —	l — s —	

f — l —	d' — — —	f' — — —	m' — — —	d' —	
d — f —	s — — —	l — — —	— — ne —	l —	
l — d' —	d' — — —	l — t —	d' — t —	l —	
f₁ — f —	— — m —	r — — —	m — — —	f —	

— —	r' — — —	m' — — —	t — — —	l —	
— —	— — — —	— — — —	ne — — —	l —	
— —	t — — —	d' — — —	r' — — —	d' —	
— —	— — — —	m — — —	— — — —	l —	

f — — —	m — — —	d — — —	r — — —	m —	
l₁ — — —	— — ne₁ —	l₁ — — —	— — — —	— —	
r — d —	t₁ — — —	l₁ — — —	— — t₁ —	— —	
r₁ — — —	m₁ — — —	f₁ — — —	— — — —	m₁ —	

—	—	t_1	—	—	—	l_1	—	—	—	—	—	—	—		
—	—	—	—	ne_1	—	m_1	—	—	—	—	—	—	—		
d	—	r	—	—	—	—	—	t_1	—	d	—	—	—		
—	—	—	—	—	—	l_1	—	—	—	—	—	—	—		

5. Key C.

m	—	f	—	—	—	m	—	—	—	l	—	—	—	ne	—
d	—	r	—	—	—	—	—	d	—	—	r	m	—	—	—
l	—	—	—	t	—	—	—	l	—	—	—	t	—	—	—
l_1	—	—	—	—	—	ne_1	—	l_1	—	f_1	—	m_1	—	—	—

t	—	d'	—	r'	—	d'	—	t	—	d'	—	—	—	m'	—
f	—	m	—	f	—	m	—	r	f	m	—	—	—	m	—
r'	—	d'	—	l	—	s	—	—	—	—	—	—	—	d'	—
s	—	l	—	f	—	s	—	s_1	—	d	—	—	—		

—	—	nu'	—	r'	—	—	—	—	—	ni'	—	d'	—	—	—
—	—	—	—	—	—	ne	—	s	—	—	—	—	—	tu	—
t	—	—	—	—	—	—	—	ta	—	—	—	l	—	—	—
				m	—	—	—	—	—	—	—	—	—	nu	—

t	—	m'	—	—	—	l	—	—	t	d'	—	t	—	l	—
—	—	m	—	—	—	—	—	r	—	m	—	—	r	d	—
—	—	l	—	—	—	—	—	—	—	—	—	ne	—	l	—
—	—	—	—	d	—	f	—	—	—	m	—	—	—	l_1	—

$$\left\{\begin{array}{c|c} \begin{matrix} - & - \\ r & - \\ f & - \\ - & - \end{matrix} & \begin{matrix} - & - \\ f & - \\ r & - \\ - & - \end{matrix} \end{array}\right. \quad \left.\begin{array}{c|c} \begin{matrix} - & - \\ m & - \\ l & - \\ - & - \end{matrix} & \begin{matrix} - & - \\ - & - \\ - & - \\ - & - \end{matrix} \end{array}\right\}$$

Notes from Dr W. Stern's
Memorial of Joseph Girstach.

Born at Säckingen on the Rhine, beyond Basle. Fathers Miller
His mother, an excellent woman, much beloved by him, died in 1814.
(Author at 8 years old astonished audiences by piano playg.)
As a little boy he played on a piano without strings.
& & was a choir boy. When 13 years old went to the gymnasium in Billingen, in the Black forest — for 6 years — there prepared for the University. Poetry & music his dearest employment — & Latin verse
A thor' organ player even then. The conduct of the church song in the Closter church was conducted by him. Distinguished in Mathematics & Logic, — & had a remarkable delivery in Elocution. Supported himself by teaching esp. in house of a smith teaching child. for board & lodging. Knew not the worth of money. The entire bent of his mind away from Earth. Mild earnestness of expression.
Went to University of Freiburg — where he studied first Jurisprudence, afterwards Philology & with it Music, besides Mathematics & Philosophy. Still teaching.
Teacher in an Ed. Inst. at Gottstadt on Bieler See Switzerland. Accompanied a pupil (from Kinsman) to Stutgard & afterwards to Yverdun & to Lausanne, as private tutor. At Yverdun visiting Pestallozzi whose writings he knew
His life got a fixed bent — in the determination to elaborate music on the great principles of Pestallozzi.
Ten years as private teacher of music in Zurich, treated

as a ~~child~~ only his pupils — ~~that~~ Hirzels — mother — making a home there. The happiest part of his life. Intercourse with Nägeli worked mightily on him. Adopted his simple plan of teaching own children harmony. Later, while at Nurnberg, discovered his principles of Rhythm.

In 1813 a new life in Germany. Left ~~it~~ about 1816 for an Educat. Inst. at Würtsberg, wh. after a years trial was removed to Nurnberg, — when he returned to Switzerland to be near Pestallozzi, where he arrived spring 1817. Here he lived, at first, as a private music teacher, but afterwards was entrusted with the singing teaching in the Töchters Schule of Niederer & in the Pestallozzi's boys academy. Here Dr Stern first knew him, & they became friends. Dr S. got him a situation as Teacher of a normal school in Rastadt wh. he did not ~~much~~ like. At this week, at the invitation of his friend Dr Th. Dittmar, went to Nurnberg. Centre of an Ed. movement. His friends (verein) Geo. Dittmar & Hermann, Grosse, Steinlein, Marke. Here he published his "Wanderfögelein." Dittmar's boys School — the historian.

Here Stern visited him — saw several children playing several harps & pianos at same time. Here the board with buttons invented.

In 1823 the normal Seminary in Carlsruhe erected. He entered as second teacher. Here Dr Stern & he worked together till his death i.e. for 7 years. ~~Grad offer~~ A 4 voices chorale bk. a church sing verein. ~~Got~~ If he had harmonized the new Badish Gesangbuch he would have given a lighter & more simple course to the middle voices.

Here published "Sing vöglein". Seldom introduced his own compositions in singing classes — chiefly those of Nägeli.

Three years before his death spared to spend a winter in Switzerland — at Knonau with his friend Hirzel — where he completed his arranged series of musical sentences as well for singing & for playing. Of the sing-sentences he lithographed the next summer two little vols.

Wrote the chapters on "Lese-unterricht" in Stern & Gersbach's Sprach-buch.

Three days before his death (4 Sept 1820) said to Dr Stern that "he had reflected with a right inward joy on this work of his, he thought it was something that would serve the world."

Died at 44 years of age.

Author born 21 Feb. 1803 — youngest of 12 — fourth.

At seven excelled Joseph in Gottesl. & obtained the germs of his musical development. Received instruction in Piano from a clergyman & later studied under the Cantor. In the holidays Joseph instructed him and when he was 10 years old sent him a piano from Zürich. Soon able to help the organists.

Town School & Latin private school in Säckingen. In 1814 went to his brother in Zürich — till 1821. Devoted to Piano & German & Latin. In 1815 Greek lessons in Gymnasium. In years of scarcity 1816 & 1817 regular pupil in same. In 1818 in Collegium humanitatis — Philology & mathematics. In 1820 Philological class of upper gymnasium. And from 1815 sang in Nägeli's Singverein & assistor in his house.

Joseph brought Anthon to Nurnberg in 1821 till 1822.
helping his brother & preparing for university.

Winter 1822-1823 with Professor Raumer in
Giebichenstein near Halle, author of "Paedagogic".
Suffering. Summer 1823 in Zürich. Took the
place of his brother at Nurnberg. His disease returned
— went back to Zurich.

In 1824 went to his brother to study after theorem.
Again a hypocondriac.

Amusic teacher in Zürich recommended by Nägeli.
When Joseph came to Zürich Anthon enjoyed hearing
him talk with Nägeli.

In 1830 left catholic church & entered Ev. Bret.
Engaged to Wilhelmina Rollenbutz.

In 1831 succeeded his brother. Spring 1832 married.
Give private lessons & lessons in Lyceum. Brought his father to Karlsruhe.
Sing verein director.
Illness increased. Resigned in 1847. The word of God his
consolation. With tears of joy he called out Ps. 119: 92.

Died 17 Aug. 1848.

(Nachlass 20 Kr. Jahrlehre 2 guld. forfeited fence.)

Notes from Gerbach

Triad = Sam. Chord = Sama.

Plan-zahlen = sentence-symbols or plan-symbols.

= Mathematics of sound. Look at it in connection with Cassell and Dr. Bryce. Better under table I.

(?) # raising "ground tone of chord" happens chiefly on the 4th & seventh (s = ne) step of the minor key.

= · = bar

= ~~Sitte~~ Table I. 4. 2. (?)

Table V = Table V. nu t ne m seldom occurs.

= Each Minor key has (when 3rd of chord #) one & the same dom. chord in common. In a cadence the 3rd must be #.

= Sometimes in Minor key occurs the Dom. chord of its related major, but has to be differently marked in Gerbach e.g. in Dur it is 7V in Moll the same chord is called 7VII. So also 7VII in Dur. is called 7II in Moll.

= Chords peculiar to Minor keys

	f	Interesting																	
	r	Mehrdeutigkeit																	
7	t	of this chord	7	f	7	f	7#	ne	7#	nu	7	l	7	t		d'
Ne	ne	thro' enharmonic	5#	nu	5#	t		m		t	3#	f	5#	ne		l
		changes.		t		t	L	d	M	s	J	nu	D	m	7	f
			Ne	ne	Sne	S	=	$l	=	m	=	t	=	d	Neu	nu

=

Of the the above some occur almost never. Of the 14 triads, 7 of wh. are com. to Major & related minor & 7 peculiar to minor) only the following occur commonly.

	f	r							s	t	d'	r					m	l	t	nu
3rd	r	t				l			m	ne	l	t					d	f	s	t
	t	ne	seldomer	4th		f		f	d	m	f	s	2nd				l	r	m	ne
					nu		5th	nu												
								t												

only (or almost only) in inversions.

Table V

Of the 17 chords of 7th (of wh. 7 are com. to Major & related minor, & 10 are peculiar to Minor) only the following occur commonly. 1st 7 r / 3# t / ne / M / m most harmonic. 2nd 7 d / i / t / R / r 7 r / t / s / m / m 7 s / m / d / L / l in major. 3rd 7 f / r / t also pretty often. 4th 7 f / r / t / ne / ne also often. (this a vierdeutig. Kit.) 5th 7 r / ne / ne / ne (this Fünfdeutig. Kit.)

The others occur very seldom & then chiefly as passing notes or in vorhalten & verzögerungen.

~~Bab~~ Triads & Chords do occur also on Bab thus d' / l / bab & m / d / l / bab

"Strictly speaking we should admit the tone of the sharp 6th of the Minor Mode, as 3rd or 5th or 7th of a three or four voiced harmony. (l / r / r or f / r / t) We confess, however, that to us this sharp 6th appear more as a melodic passing tone, than as an essential harmonic tone of the scale (~~See p. 10.~~) For example C / A / F / D# is decidedly only out of A minor, but E / A / F# / D# belongs decidedly according to our feeling to the E minor key, and C / A / F# / D & A / F# / D / B belong to G major or E minor keys." See p. 10.

There may be large pieces of music without Bab, but in nearly every cadence of minor tunes Ne must occur. Ne is the "characteristic tone" of minor keys.

~~Page~~ Sheet 10 p. 2. f / r / t in minor tunes does not require a fixed resolution as in major, where it's regarded as part of f / r / t / s. Its progression corresponds with that of f / r in the major. Thus—

m' f' f m' m'
d' r' r t d'
l l t ne l

Table VI.

All possible harmonic progressions

In the minor mode the prog^ns L R & R L are less used than Nu M^{ne} and M^{ne} nu.

Also L M & M L are better more pleasing when M has 3♯ thus M^{ne}. and

1. Parallell – Contrary – & Oblique movements.

Paper 10.4 . 2. The rule is applicable to several intervals, that two or more of the same kind may not follow each other in parallell movement. Especially is this the case with the major 5th & 8^ve^. Hence it follows that two triads (or chords in which a triad form appears complete) cannot follow each other in the ~~same~~ first position, – especially (step-ways) in diatonic progression.

Thus – s–l m f d–r or d–r l t f–s or m–r d t l–s

The prohibition of successive 5^ths^ & 8^ves^ is a decision of the ear simply. They give "a certain feeling of cutting hardness." It may be said ~~the~~ just this distinct perfect self-sufficing harmony renders it not desirable that our minds should be disturbed too soon from the rest and satisfaction afforded by the chord just heard. A second 5th seems to set up a new key. (This use only of 5^ths^.)

In any other position than the 1st the triads are not forbidden to move parallel, at least in 3 parts. Only, in
2y. 4 parts, when one of the tones is doubled, even these sequences cannot be allowed, because the 8^ves^ would again appear.

"The 8^ves^ are not received as distinct sounds, but as strengthened unisons, and are, hence, forbidden as opposed to the idea of part-music."

cont.

"But we distinguish ~~from~~ such cases from unison passages. ~~ascending~~

A minor or lessened 5th may follow a perfect 5th, especially in ascending, ~~and~~ or in the inner voices & in four-part music.

A succession of minor thirds or mixed major & minor sound better than a succession of major thirds, - which (especially ~~in the~~ between the outer voices) are less allowable, & should be softened by the contrary movement of the other voices. It may be said that with the sequence of major thirds is implied ~~to the ear the sequence~~ the fifths. or that the only successive 3rds we can get diatonically present us always with the tritone f s (r t), while the ear is accustomed to expect the euphonic tetrachord.

Paper 11. p 3.

3. Of the 42 possible progressions the most naturally euphonic are the following, -

a. In the Major ~~scale~~ mode, besides those given as closes SD. FD. TD. & DS. DF. DT., the following —

DM. DL. RS. MF. FR. FS. SM. SL. LR. LM. LF. LS. & of these the most frequent are —

R.S. MF. — FS. — SL. — & LF.

b. In the Minor mode, besides the closes ne mL. RL. NL. & L ne m. LR. LN. with the annexed Nu ne m. (R ne m.) ne m nu. the follow.

[DR] [DF] LF. T ne m. D R. (D F.) RT. (RF.) MD. MF. FT. FR. (F ne m) & of these the most frequent are —

T ne m. — RT. — MF. — & FR.

Note. When the bass gives one of the triad harmonies the "contrary movement" must be used in the upper part in order to avoid the bad progressions.

Paper 11. p. 3.

4. As to the closes — chiefly 7 D. & ^{7}S D or $^{7\#}$Y I (I think he means ^{7ne}M L.) — seldomer J D. or VII# I (ne L.) sometimes also ~~&c~~ in the minor mode L ^{ne}M. & R ^{ne}M. are employed to close entire musical sentences or periods. But the others, especially ~~as C S, & the inverses~~ D 7 & D S, are commonly used to close a small phrase.

7 D is called the old Church-close & has something earnestly solemn in it.

S D or ^{7}S D is the close most in use in modern music, and is called the perfect cadence or Dominant cadence.

Table 7.
paper 11. p. 4.

Plurality of meanings

Reading of the formulae — thus —
"D chord in the original key might mean 7 chord in key of S, — S in 7, — D in L (minor, — &c

See paper 12 p 1. & compare with table.

Enharmonic relations ~~&~~ in Nos. 6 & 12. See paper 12. 1, at bottom.

Table 8.

"A harmonic progression wh. can be referred to two kinds of roots is called a transition." Paper 13 p 2.

Paper 13. p 4. "In a musical sentence, so long as no tone occurs foreign to the main key commenced with or accepted, there is no transition." The so-called chromatic- durchgangs- vorschlags- & wechsel- notes do not come into consideration."

Two kinds of leading tones tes & Fis.

Table 9.

Relationship of keys.

1. ~~Next related~~ Proximate whose main tones are ~~next related~~ proximate C major & C minor.
2. Related whose main tones are related C with G & F.
3. Corelated — — — co. — C with e, E, A's, a's, gis
4. Affinitive — — — — — C with d. D. bes Bes.
5. Juxta-related — — — — C with a. b. A. Es. des es. Des. B. es. Fis. fis gis
6. Foreign — — — —

Paper 14. p. 2. gives formulae of relationship between minor A key & major C key.

do do p 3. contains illustration of Table 9.

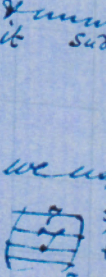
In regard to the application of this see Ex. book

Paper 14 p 4. The commonly accepted transitions are from the ~~key of~~ key ~~D~~ to F & S. & from L (minor) to F. T. & D.

From A minor d minor, e minor, & C. F. G.

Paper 15. p 1. Distinction between mediate & immediate transition. – by mediate tonality sudden.

p 2 transition by dominants.

Besides these (the dom. seventh accords) we use also as leading chords, the 7th chord of the 7th step  ; In passing over into (each) minor keys, the lessened 7th chord of the of that key into which we wish to pass, is used.

This lessened 7th chord resolves into any position of the Minor dom: & this leads naturally into the new minor tonic. Paper 15, p 4.

Paper 16. p 1. Description of minor key.

Difference of keys & temperature Pap. 16, p 2.

Effect of major & minor keys —— p 3.

Tables 10. 11

Paper 17. p 2. classification of all possible chords in all keys. All together 262, of which about 30 are commonly used; & multiplied by the 12 keys 3,144 of which about 300 occur.

2y?

In these tables you read the chords perpendicularly & the scales horizontally. Appendix to these tables of accidental (ne bah & me) chords of minor mode ~~5~~ at Paper 17 p 3.

Tables 12 & 13.

A chord may be varied in —

1. the number of parts it gives 2. 3. 4. 5 &c parts

2. — the tone put into the bass (inversions) (positions) (figure)

which may be 1st = sam 3rd sem 5th sim 7th 2nd 4th 6th

3 — the form or placing of the upper part.

Paper 19. p 2. Distinction between { wide & narrow / dispersed & close } harmony

"The dispersed forms are generally more euphonic than the close, especially in four-voiced music", & esp. in closes.

Tables 14 & 15. Paper 19. p 3.

This contains the 4 most-used 3-voiced forms of the chord D. T. S & $\frac{7}{S}$ in the 12 major keys.

Table 16. Paper 19. p 3.

This contains a statement of the roots & most suitable 3-voiced forms for the two closes $\wedge$ $\frac{5}{S}$ D. $\frac{7}{S}$ D. ($\frac{7}{V}$ I. & ~~VI~~ IV I) in the 12 major keys.

Table 17. Paper 19. 4.

For the minor keys corresponding closes are current.

A regulated rhythmic sequence connected with tones is called a Tonewise. The changes of a "tonewise" are called its Plan. The rising & falling of a melody is called its "waving" — or "sweep".

(Thorpe — up — down)

Paper 20. 1. Essential & Incidental tones. (when divided aliquots)

Incidental Tones are Bye-tones when they belong to the chord.

mediate, middle
passing
anticipation —
ein durchgang

Paper 20. p 2.

First Phrase = bei-satze
do Section = abschnitt or absatz. } = , in plain-tzal
do Period = hauptsatz } = ; do
= .

note. We are passing now from the orthography & etymology to the Syntax." vc Paper 20. p 3.

Only as far as how was Joseph's MSS complete.

Paper 20. p 4. The pupil being taught to play (sing) correct harmonic sentences consciously (that is knowing that they are correct & why they are correct) will be prepared to play (sing) or invent similar correct sentences. (the idea only)

Table seven contains all possible "waving" of the simple sentence exercises. S' D' S' D' vc N.B. As each sentence may begin with any tone of its chord we shall have several melodies possible to each "waving" plan. The only disallowed waving are those which interfere with the proper progression of the dominant chords, which is here described.

"The ascent of 7 (in dom.) to D is only a rule absolute in the upper part. 7 may sometimes be allowed to ascend in the inner parts to descend on S, so, as to avoid a full close. But 7 must always resolve on M." See Exercise Book Nos 11 to 33.

Table 18 & 19.
Paper 22 p1.

Contain — Table 18 Sentence phrase with masculine endings — Table 19 do do feminine endings.

The 1st column contains Period-sentences beginning & ending with D. The 4th ditto beginning w. S & ending with D. The 2nd Phrases & Sections beginning & ending with S. The 3rd do do beginning with D & ending with S.

The four sentences read horizontally may be said to compose a small musical Period, the first sentence of wh. might be called the Opening Phrase, the ~~the~~ two middle ~~sente~~ones Intermediate Phrases, & the last the Closing Phrase. See "Sing Schule" 2nd part. Ex. 51 to 70.

They contain Two ~~four~~ measure-sentences in Two-pulse Measure & in Three pulse time & And all possible forms of these two chords

X Those sentences appear to be less harmonic where the first of several consecutively ~~tim~~ repeated sentence-symbols (chords) occurs on the weak pulse. Therefore the rule was steadfastly kept in view, both in these & the following tables 20 & 24 — that

X — Of several repeated chords the first has always the chief weight & should stand at the commencement of a rhythmical ~~phrase~~ member.

All these sentences, in Tables 18 to 27, could not be introduced into the course of practical exercises.

Tables 20 & 21.
Paper 22 p 2.

These contain all possible forms for sentences, in two-~~pulse~~ & in three ~~pulse~~ measures, in two-pulse & three-pulse time, and in four measures in two-pulse time, which can be constructed from Table 20 the three chief harmonies of a key i.e. D. F. (7) S (L R m) and further Table 21 those which can be constructed from the four essential harmonies D F (7) S (L F R m). [In minor keys the VI may have either a major or minor 3rd.]

The church close (F D (R L)) is bracketed, as not preferable generally.

S 7
7 L

The sequences V IV (instead of IV V) and IV VI (instead of VI IV) are omitted as less euphonic.

The melodic warnings are not marked in these tables, as in the 1st 60 exercises.

Skips may occur in the melodies. The ~~following But~~ The interval of ~~but~~ Fah to Ne is not euphonic & is forbidden, but the skip from ~~Fah~~ Ne to F' upwards or from F' to Ne is permitted.

The Tritone is forbidden (F to T ~~but~~ upwards), but from T to F' & from F' to T is ~~more~~ permitted.

The intervals nu F, & F nu', are forbidden

All progressions through enlarged & lessened intervals should be avoided.

These tables apply to both Major & Minor keys. In the minor the Doh R must have ne over it.

"As the key-stone of this main division of the ~~treatise~~ Music instruction course, we will give a general view of the most essential ~~tonic pro~~ harmonic progressions, which may be combined into musical sentences, or, in other words, the simplest & most natural chord movements which can be obtained from one key or scale.

1. I IV I. or I $\overset{7}{V}$ I [in minor I $\overset{7}{V}{}^{3\#}$ I]

2. connecting I IV I V I or contrasting I IV $\overset{7}{V}$ I [minor $\overset{7}{V}{}^{3\#}$ I]

3. I VI IV $\overset{7}{V}$ I [minor I VI IV $\overset{7}{V}$ $\overset{7}{V}{}^{3\#}$ I]

4. I III IV II V $\overset{7}{V}$ I [minor $\overset{3\#}{V}$, $\overset{7}{V}$, I]

5. I VI IV II V $\overset{7}{V}$ I [as above]

6. I V VI III IV I II $\overset{7}{V}$ I [minor IV $\overset{7}{V}{}^{3\#}$ I] See original

7. I IV V III VI II V I II $\overset{7}{V}$ I

In minor for this I IV $\underbrace{\text{VII III VI}}_{\text{n B}}$ II $\overset{3\#}{V}$ I IV $\overset{7}{V}{}^{3\#}$ I

And finally as appendix (complement) — the passage from the major to the related minor, by means of the chord of

7. I VI IV II $\underbrace{\text{VII}}_{\text{VI}}$ ~~V II~~ $\overset{7}{V}{}^{3\#}$ I [i.e. II $\underbrace{\overset{7}{V}{}^{3\#}}_{\text{VI}}$ I]

(or D L F R T $\overset{7}{M}{}^{no}$ L)

N.B. These "compact" sentence-forms occur in the four voiced exercises. They are written, in the ~~Pitch~~ "Key", only in the key of C & A, but must be worked in all keys.

~~Principal~~ Essential & Incidental Tones.

All the sentence exercises are expressed in essential tones.

"An Essential Tone is one which, (conditioned by Modulation or harmonic progression), is necessary to the understanding of the main thought; ~~It has~~ and which has a definite ~~grou~~ root-tone, which cannot be removed without disturbing or ~~necess~~ ~~ter~~ essentially changing the process of thought in the sentence."

"But there occur, ~~in~~ besides, ~~tones~~ especially in the melody, tones which are not exactly necessary to the understanding of the main thought, or harmonic plan; which are to be regarded as more rhythmical compliments or melodic ornaments. These are called {neben töne oder besser zufällige töne} Incidental Tones." These help to distinguish the so called "Figural Music" from the "Chorale." There is also, in the former, a more artificial rhythmic progression. "On this distinction (of Ess. & Inc.) rests the entire art of Variations:- See Sing Schule 2nd Part Ex. 11 to 30. for Incidental Tone Exercises.

"These incidental tones are —

1st "Bye-tones, - such as belong to the same chord as the immediately preceding tone but, ~~&~~ as less important, fall upon a portion of the measure (or pulse) which has resulted a further rhythmical division. See Sing Schule Part II Ex. 11. with explanation & Ex. 12 to 16."

"It might be said that all passages consisting of broken chords contain several Bye-tones, in as much as only the first tone ~~is~~ (of such a triplet quartett or Sextett "figure") is represented & delivered as essentially necessary to the Rhythmic ("Tack") Progression. The others may be regarded as mere rhythmic compliments or ornaments, - or bye-play to the essential tones"

"The Bye tones ~~(properly speak~~ might properly be included among the essential tones, as they belong to the Root-harmony. There would then be only the Vor schläge the Nach schläge & ~~the~~ Zwischen töne."

Fore-stroke
After-stroke

2nd Passing-tones (Zwischen töne), - such as stand between ~~the~~ an Essential & Bye-tone, - the bye-tones being always a third or fourth from the previous essential-tone. These include all triplets or quartolens "figures" which do not move Arpeggio-like (or in broken chords) or in wide skips, but in step by step. Sing Schule Part II Ex. 17 to 20.

3rd "Fore-Strokes (vor-schlagen).— such as can be placed in the important position of an essential tone, so that they intrude upon the essential tone; i.e. precede it, and leave it to fall on the unimportant part of the measure (pulse) immediately following. They are generally Fore-strokes from a single step above or from a single step below the next following essential tone. But sometimes Bye-tones are employed as Fore-strokes at greater intervals (skips) when this Fore-stroke has, properly, become an essential tone & the essential an after striking Bye-tone." See Sig Schule Part II Ex. 22, 23, 24, 25 & 27.

2y

Note. I do not refer, above, to the ~~[illegible]~~ tones represented thus [illegible] (ish. occupy a very small portion of time [illegible] p. 108. ~~[illegible]~~) but first to those which are written like the rest of the notes & not to the grace-notes [illegible] (in sense) the grace-note is ~~[illegible]~~ "unimportant" than the essential.

1/4 of length of Essent.l Tone

4th "After strokes (nach-schlagen).— such as follow, on the next step above or below, the essential tone. Hence they are unimportant incidental tones. These are generally "passing tones" from an essential tone of one chord to an essential tone of another chord:— thus distinguished from bye-tones. See Sig. schule Part II. Ex. 21, 22, 24, 25, 26, 28, & 29.

5th "Anticipations, – ~~as after~~ such ~~as are~~ "after-strokes" to an essential tone, ~~but~~ as ~~which~~, at the same time, are the same as the next essential tone and precede it in an unimportant part of the measure", or pulse.

Bye-tones may also become "anticipations". See Singschule Part II. Ex. 32, 33, 34, 35, & 39, 40.

6th "Retardations, – such ~~as~~ "fore-strokes to an essential tone as are the same as the immediately preceding essential tone. See Singschule Part II. Ex. 31. (37 & 38.)"

7th Vorhalte – important Forestrokes in the closing measures of a sentence. They ~~belong generally to the close of a "section" or "period"~~, & generally stand a step higher or lower than the essential tone. These Vorhalte are either 1st major 7ths or 2nd to the root of the closing harmony, when the last tone of the melody is the 8ve or the root of the chord itself, – or 2nd major 2nds (9ths) or perhaps 4ths (11ths) to the ~~then~~ root, when the closing tone is the major or minor 3rd of the chord, or 3rd major or minor 6ths (3rds) to the root, when the closing tone is the fifth of the chord.

These ~~Vor~~halte are commonly "retardations". Preparation & resolution.

The major 7th to the root resolves in the 8ve upwards, a semitone.

The major 2nd generally ~~dos~~ goes a ~~f~~ step down to the 8ve, but sometimes, exceptionally, ~~to~~ up to the major or minor third, i.e. a major or minor 2nd up.

The pure or the minor 4th (11th) should resolve itself a step downwards i.e. a minor or major 2nd down to the major or minor 3rd of the closing chord.

The major or minor 6th (13th) wh. occurs most seldom of all, at least does not occur at the ~~main~~ close of a main sentence, but only at the end of a subordinate one, resolves into the pure 5th lying immediately below, descending by a major or minor ~~6th~~ 2nd.

See Sig Schulz Part II. Ex. 42 to 49.

Hold-on

8th Finally, the Anhalts (Half-tones?) which "may be called Incidental or less essential tones". They do not belong to the melody, but occur in the Bass. ~~They~~ They are "retarded" root-tones - while the melody & the ~~other~~ harmonic progressions modulate (continue in) all other parts. This happens generally in the closing measures of a larger musc. sentence, &

especially for organ & church music, whence it is called an "organ point"; ~~which is held out by the pedal whic~~ [or pedal note.]

See Lin's Schule II. Ex 50.

Plan for

"The Harmony ~~Singer~~ Player

an Introduction to Intelligent Playing on the Harmonium, Pianoforte, or Organ."

Letter press

Say for smooth playg. prepare the book with two part exercises from Harm. & Or. Book or Rost's Cab. Org. Comp.

Song with acc.

Music.

I. D & S. } Two Trebles & a Bass.

II. T. 7S

III. T^R & 4S & 7R { Full chords, right h. & a Bass to left.
Bass Cadences.

~~IV. T & has. wave. bye.~~ { Both the above ways & 4 part also I & II & x.
Bass Cadences.

~~V. R & 7R.~~ Second chord. Transition. Bass Cadences. in 4/4

VI. L. Trans. Form.
Ant. Harm. Guido.
O.T. H.T. U.T.

VII. M. Sequences. Do. Form

VIII Full pulse Diss. Chains of Chords.

IX. modern Minor Mode. Form.
anthem Style. Oratorio Style.

X. Minor Mode. Ray Mode.
Operatic Style.

F S D

4. Key G. In 4 parts Rep 185. I. C.

s	–	*l	f	m	–	m	~~f~~ –	*f	r	d	–
m	–	~~d~~f	~~t~~r	d	–	s,	–	l,	f,	m,	–
d	–	f,	s,	d	–	d,	–	f,	s,	d,	–

5. Key B♭ In 4 parts Rep 185 I. C.

m : r : m	*f : – : r	m : – : –	d : t, : d	×l, : – : ~~t~~,	d : – : –
d : t, : d	~~l~~, : – : t,	d : – : –	m, : r, : m,	f, : – : r,	m, : – : –
d : s, : d	f, : – : s,	d : – : –	d : s, : d	f, : – : s,	d, : – : –

F (Dc) S D
(75)

no 6. opposite

7. Key G In 4 parts Rep 185. I. C.

d	s	*m	r	d : –	m	l	×s	f	m	–
m,	m,	d	t,	d : –	d	d	~~t~~,	~~t~~,	d	–
d	d	s,	s,	d : –	d	f,	s,	s,	d	–

Cannot get Dc here.

9. Key A Rep 185 4 parts. Dr FDcS D I. C.

s	m	*d	d	d	r	m	–	d	m	*s	f	m	r	d	–
m,	s,	s,	l,	m,	t,	d	–	m,	s,	d	l,	d	t,	d	–
d	d	m,	f,	s,	s,	d	–	d	d	m,	f,	s,	s,	d,	–

10. Key A. Rep 185 in 4 parts. Fr I. S. S.

m	r	m	*f	×s	–	m	d	t,	d	d	r	–	d
d	t,	d	d	t,	–	d	m,	f,	s,	f,	~~f~~,	–	~~m~~,
d	s,	d	l,	s,	–	d	d,	f,	m,	l,	s,	–	d

× Cannot have Dc here, as in 4 parts.

D Cadence S or 7S D

I.

1. Key B♭ In 4 parts Rep 185. J. G. ~~Gerbach~~

d	t_1	d	–	m	r	m	–
m_1	r_1	m_1	–	d	t_1	d	–
d	s_1	d	–	d	s_1	d	–

2. Key A. J. G. ~~Gerbach~~

s	r	m	–	m	t_1	d	–
m	t_1	d	–	s_1	r_1	m_1	–
d	t_1	d	–				
d_1	s_1	d_1	–	d_1	s_1	d	–

3. Key A. In 4 parts Rep 185. J. G. ~~Gerbach~~

s	m	r	m	–	m	d	t_1	d	–
m	d	t_1	d	–	s_1	m_1	r_1	m_1	–
d	–	s_1	d_1	–	d_1	–	s_1	d_1	–

8. ~~A~~ Key 7.

Dc

J. G.

s	d'	–	s	m*	–	r	m	:	–	:	–	:	:	m	s	:	–	:	m	d*	:	–	:	t_1	d	:	–	:	–	:
m	s	m	d	d	–	t_1	d	:	–	:	–	:	:	s_1	d	:	m	:	s_1	m_1	:	–	:	r_1	m_1	:	–	:	–	:
d	m	d	m	s	–	s_1	d	:	–	:	–	:	:	d	m	:	d	:	d	s_1	:	–	:	s_1	d	:	–	:	–	:

6. ~~A~~ Key D

Db 7 Dc

J. G.

d'	s	m	r	m	–	–	s	d'	m*	r	d	–	–
m	d	d	t_1	d	–	–	d	m	d	t_1	d	–	–
d	m	d	s_1	d	–	–	m	f	s_1	s_1	d	–	–

11. ~~6.~~ ~~Key~~ Key AG.

7b

J. C.

s	–	m	r	d	r	m	–	s	–	d	f	m	r	d	–
m	–	d	t_1	d	t_1	d	–	m_1	–	f_1	l_1	d	t_1	d	–
d_1	–	d_1	s_1	d	s_1	d_1	–	d	–	l_1	f_1	s_1	s_1	d	–

I

6. Key G.

m	–	s	m	r	–	d	–	m	r	d	–
d	–	r	d	t_1	–	d	–	d	t_1	d	–
d	–	t_1	d	s_1	–	d	–	s_1	s_1	d	–

7. Key A.

s	–	m	,	r	–	d	r	:	–	:	–	,	–	:	–	s	–	d	,	m	–	r	d	:	–	:	–	,	–	:	–
m	d	d	,	s_1	–	d	t_1	:	–	:	–	,	–	:	–	d	m	d	,	d	–	t_1	d	:	–	:	–	,	–	:	–
d	m	d	,	t_1	–	d	s_1	:	–	:	–	,	–	:	–	m	d	m	,	d	s	–	s_1	d	:	–	:	–	,	–	:	–

8. Key

From Tallis' Gloria

9. Key

From Jackson Gloria

260

J. S. S.

Key A

s_1	d	d	s_1	s_1	m	r	–	m	d	d	f	m	r	d	–
m_1	m_1	l_1	s_1	m_1	d_1	t	–	d	s_1	l_1	d	d	t_1	d	–
d_1	d_1	f_1	m_1	d_1	d_1	s_1	–	d	m_1	f_1	l_1	s_1	s_1	d_1	–

Key F. MS. 72. in 3 parts.

J. G

s : m : s : f : r : f	m : d : m : r : – : –	m : d : m : r : t_1 : r	d : m : r : d : – : –
m : d : m : s_1 : t_1 : s_1	d : – : d : t_1 : – : –	s_1 : m_1 : s_1 : f_1 : r_1 : f_1	m_1 : s_1 : f_1 : m_1 : – : –
d : – : d : t_1 : – : t_1	d : – : d : s_1 : – : –	d : – : d : t_1 : s_1 : t_1	d : – : s_1 : d : – : –

Key G.

: s_1	d : – : d : t_1 : – : d	m : – : m : r : – : m	f : – : f : m : – : r	d : – : – : – : –
: m_1	m_1 : – : s_1 : s_1 : – : s_1	s_1 : – : d : t_1 : – : d	l_1 : – : d : d : – : t_1	d : – : – : – : –
: d	d : – : m : s : – : m	d : – : d : s_1 : – : d	f_1 : – : l_1 : s_1 : – : s_1	d : – : – : – : –

Key G

m	–	s	d	t_1	–	d	–	m	r	m	–	m : –	s : m	r : –	d : –	m : r	d : –
d	–	m	d	s_1	–	d	–	d	t_1	d	–	d : –	m : d	t_1 : –	s_1 : l_1	d : t_1	d : –
d_1	–	d_1	m_1	s_1	–	d_1	–	s_1	s_1	d	–	d : –	d : d	s_1 : –	m_1 : f_1	s_1 : s_1	d : –

S cadence. D.D.S

Key C.

s	d'	d'	s	s	m'	r'	–	m'	d'	d'	f'	m'	r'	d'	–								
m	s	f	s	m	s	s	–	s	m	f	f	s	f	m	–								
d'	m'	l	d'	d'	d'	t	–	d'	s	l	d'	d'	t	d	–								
d	d	f	m	d	d	s	–	d	d	f	l	s	s	d	–								

I.S.S.

Key F.

s:m:s:f:r:f	m:d:m:r:–:–	m:d:m:r:t,:r	d:m:r:d:–:–
m:d:m:r:t,:r	d:–:d:t,:–:–	d:t:d:s,:–:s,	d:–:t,:d:–:–
s:–:s:s:–:s	s:–:s:s:–:–	s:m:s:f:r:f	m:s:f:m:–:–
d:–:d:t,:–:t,	d:–:d:s,:–:–	d:–:d:t,:s,:t,	d:–:s,:d:–:–

I.G.

Key C.

:s	d':–:d':t:–:d'	m':–:m':r':–:m'	f':–:f':m':–:r'	d':–:–:–:–:–
:m	m:–:s:s:–:s	s:–:s:s:–:s	l:–:l:s:–:f	m:–:–:–:–:–
:d'	d':–:d':r':–:d'	d':–:d':t:–:d'	d':–:d':d':–:t	d:–:–:–:–:–
:d	d:–:m:s:–:m	d:–:d:s,:–:d	f:–:f:s:–:s	d:–:–:–:–:–

I.S.S.

Key G

S cad. D D b S

m	–	s	d	t,	–	d:–	m:r	m:–	m:–	s:m	r:–	d:–	m:r	d:–									
d	–	d	s,	s,	–	d:–	d:t,	d:–	d:–	d:d	t,:–	d:–	d:t,	d:–									
s	–	m	d	r	–	m:–	d:r	d:–	s:–	m:s	s:–	s:l	s:f	m:–									
d,	–	d,	m,	s,	–	d,:–	s,:s,	d:–	d:–	d:d	s,:–	m,:f,	s,:s,	d,:–									

I.C

Duo

Key C. In Rep. 186 pin 4 part J. S. S.

d':t	d':l	s:d'	t:-	d':m'	f':l	s:t	d':-	d':t	d':l	s:d'	t:-	d':m'	l:f'	m':r'	d':-
m:s	s:f	m:d	r:-	m:s	l:f	m:r	m:-	m:r	d:d	d:m	r:-	m:s	f:l	s:f	m:-
d:s	m:f	d:m	s:-	d':d'	f:f	s:s	d:-	d':s	m:f	m:d	s:-	d':d	f:f	s:s,	d:-

Key Bb Duo J. S. S.

d:-:l, | s, :d:m	r:-:-|-:-:	m:-:d | d:r:t,	d:-:-|-:-:
m, :-:f, | s, :-:d	t, :-:-|-:-:	d:-:s, | f, :-:r,	m, :-:-|-:-:
d, :-:f, | m, :-:d,	s, :-:-|-:-:	d, :-:m, | l, :s, :-	d, :-:-|-:-:
m:-:f | s:m:d	r:-:-|-:-:	d:-:l, | s, :m:r	d:-:-|-:-:
s, :-:l, | s, :-:d	t, :-:-|-:-:	s, :-:f, | m, :d, :f,	m, :-:-|-:-:
d:-:f, | m, :d, :m,	s, :-:-|-:-:	m, :-:f, | s, :s, :-	d, :-:-|-:-:

5

Minor Mode.

Cons. Ex.

Put Lah for Doh, & this Mode corresponds (for the most part) with the Major, having for Dominant M (in modern music almost always with sharpened third $\overset{se}{M}$), for Subdom.t R, &c. & Cadences formed by ~~that~~ their chords with the Tonic chord L.

made by Mr. Stally was for the 1st. conv.

1.
Key G.

$\overset{se}{M}$ to L (66–184). * L$\overset{se}{M}$ (19–61).

Vol IX p165

s	m	r	m	—	—	m	d	t_1	d	—	—
m	d	t_1	d	—	—	d	l_1	se_1	l_1	—	—
d	—	s_1	d	—	—	l_1	—	m_1	l_1	—	—

Till further notice, Resolve se in l; ~~and~~ m in the Bass in l; and t in d or l. Don't omit any Thirds.

2.
Key B♭.

See Vol. VIII. p128.

m	d	t_1	d	—	—	d	l_1	se_1	l_1	—	—
d	s_1	s_1	s_1	—	—	l_1	m_1	m_1	m_1	—	—
s	m	r	m	—	—	m	d	t_1	d	—	—
d_1	—	s_1	d_1	—	—	l_2	—	m_1	l_2	—	—

3.
Key C.

$\overset{se}{M}$♭ L (34–114). L$\overset{se}{M}$♭ (6–17).

($\overset{se}{M}$ Cadence or Semi-cadence in the middle).

278 Ex. ~~278~~ 285

m'	d'	t	l	se	—	d'	t	l	se	l	—
d	m	m	d	t_1	—	m	m	d	t_1	d	—
l	l	se	l	m	—	l_1	se_1	l_1	m	l_1	—

* The first ~~figure~~ figure refers to my last Analysis of Minor alone in Handel & Haydn; the second to the old, of Major & Minor mixed, which you have. The former is generally $\frac{1}{3}$ or $\frac{1}{4}$ of the latter. J.O.

$\underline{Lc\ \overset{se}{M}}$ (20–103) $\underline{L\ Lc}$ (1–23) (In Cadence, = DcS)

4

Key A.

d	m	m	r	m	—	m	d	d	t_1	d	—
s_1	d	d	t_1	d	—	d	l_1	l_1	se_1	l_1	—
m	s	s	s	s	—	l	m	m	m	m	—
d	—	s_1	s_1	d	—	l_1	—	m_1	m_1	l_1	—

$\overset{7se}{\underline{M}}$ (on Weak pulse, as F.P.-tone)

In $\overset{7se}{M}$, Resolve the 7th (r) in d. Omit the Third or Fifth.

5

Key G.

s	f	m	—	m	r	d	—
m	r	d	—	d	t_1	l_1	—
d	s_1	d	—	l_1	m_1	l_1	—

$\overset{7se}{\underline{M}}$ (on Weak pulse, Unprepared)

6

Key Bb.

m	—	m	f	m	—	d	—	d	r	d	—
s_1	—	d	t_1	d	—	m_1	—	l_1	se_1	l_1	—
d_x	—	s_1	s_1	d_1	—	l_1	—	m_1	m_1	l_{x2}	—

✓ 7se M

Le

$\overset{7se}{\underline{M}}\ \underline{d\ Lb}$ (22–47). $\underline{\overset{se}{M}\ \overset{7se}{M}d}$ (12–16).

280

7

Key C.

d'	l	se	t	l	d'	m'	—	m'	m'	m'	d'	d'	t	l	—
m	m	m	m	m	l	se	—	se	t	l	l	l	se	l	—
l_1	d	m	r	d	l_1	m	—	m	r	d	l_1	m	m	l_1	—

life $ f m

Key B♭.

L♭L (21–68).

m_1	—	m_1	l_1	d	t_1	d	—	m	—	m	d	l_1	se_1	l_1	—								
d_1	—	d_1	m_1	l_1	se_1	l_1	—	l_1	—	l_1	m_1	d_1	t_2	d_1	—								
l_1	—	l_1	d	l_1	m_1	l_1	—	d	—	d	l_1	m_1	m_1	l_1	—								

LLb (17–81).

M^se Lc (14–86).

(7 M^se on Strong pulse, as F.O.F.)

9 Key A. or G.

d	m	r	d	t_1	—	t_1	r	d	t_1	l_1	—												
l_1	d	t_1	l_1	se_1	—	se_1	t_1	l_1	se_1	l_1	—												
l_1	—	m	m	m	—	m_1	—	m_1	m_1	l_1	—												

10 Plan, a & b (?)

Key B♭. maj. & min.

Rt may be Omitted in Lc.

m	m	r	d	t_1	d	r	d	—	—	—	—	d	d	t_1	l_1	se_1	l_1	t_1	l_1	—	—	—	—
d	d	t_1	l_1	se_1	l_1	t_1	l_1	—	—	—	—	m_1	m_1	r_1	d_1	t_2	d_1	r_1	l_1	—	—	—	—
m	m	—	m	m	—	m	l_1	—	—	—	—	l_1	m_1	—	m_1	m_1	—	m_1	l_1	—	—	—	—

Rt om?

Rt om?

Key C.

10 b.

m	l	se	l	t	l	se	l	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
d	d	t_1	d	r	d	t_1	d	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
l_1	m	—	m	m	—	m	l	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—

—	—	d'	d'	t	d'	r'	d'	t	d'	—	—	—	—										
—	—	m	l	se	l	t	l	se	l	—	—	—	—										
—	—	l	m	—	m	m	—	m	l_1	—	—	—	—										

L b $\overset{se}{M}$ (12–16)

(Third often doubled in Minor Chords.

11

Key C.

m'	d'	l	t	d'	—	l	d'	m'	r'	d'	—
d'	l	m	(se r	l d)	—	d	m	l	(se t	l	—
l_1	—	d	m	l	—	l	—	d	m	l_1	—

(se may occasionally not be resolved in l, especially after a Rest, as in a Semicadence.

12

Key B b. V. Maj & min.

m	d	t_1	r	d'	l_1	t_1	—	d	l_1	se_1	t_1	l_1	se_1	l_1	—
d	l_1	se_1	t_1	l_1	l_1	se_1	—	m_1	d_1	t_2	r_1	d_1	t_2	d_1	—
l_2	—	m_1	—	l_2	d_1	m_1	—	l_1	—	m_1	—	m_1	m_1	l_2	—

Also, when we leap from se to another tone of the same chord.

{ se t
{ m —

$\overset{se}{M}$ L b (11–24).

13

Key C.

d'	m'	m'	d'	t	—	l	d'	d'	t	l	—
l	—	se	l	se	—	m	—	l	se	l	—
l_1	d	m	m	m	—	d	l_1	m	m	l_1	—

$\overset{se}{M}$c L (7–25). L b $\overset{se}{M}$c (6–18). $\overset{se}{M}$b $\overset{se}{M}$ (6–17).

284

14.

Key D. ✓ ~~279~~ 279 outlaw

m	l	se	t	l	m	d'	—	d'	l	se	d'	t	se	l	—
d	m	m	m	m	se	l	—	l	m	m	m	m	r	d	—
l_1	d	m	r	d	t_1	l_1	—	l_1	d	t_1	l_1	se_1	m_1	l_1	—

NB. { A creeping Bass best suits a skipping Air.
{ se t (both being in the same chord) is a better leap than se d.

15a ✓ $\overset{se}{\underline{\text{Mc}}}\,\underline{\text{L}}b$ (6–13). $\underline{\text{L}}\,\overset{se}{\underline{\text{Mc}}}$ (3–13).

Key C. maj. Gamm.

				s		m	r	d											
m'	t	d'	l	r'	d'	t	—	d'	se	l	m	d'	t	l	—				
d	m	m	m	m	l	se	—	l	m	m	d	l₁	se₁	l₁	—				
l	se	l	d'	t	l	m	—	l	t	d'	l	m	m	l	—				

15b

l	se	t	l	r'	d'	t	—	d'	m'	l	d'	m	se	l	—				
d	m	m	m	m	l	se	—	l	se	l	m	d	t₁	d	—				
l₁	m	r	d	t₁	l₁	m	—	l₁	t₁	d	l₁	m	m	l₁	—				

16a $\overset{se}{\underline{\text{M}}}\,\overset{se}{\underline{\text{M}}}b$ (5–19).

Key Bb.

m	—	r	d	t₁	—	r	—	d	t₁	l₁	—								
d	—	t₁	l₁	se₁	—	m₁	—	m₁	r₁	d₁	—								
l₁	—	m₁	l₁	m₁	—	se₁	—	l₁	m₁	l₁	—								

16b

Key D.

d'	—	t	r'	d'	l	t	—	r'	—	t	d'	l	se	l	—				
l	—	se	m	m	l	se	—	se	—	m	m	m	r	d	—				
l₁	—	m₁	se₁	l₁	d	m	—	m	—	se₁	l₁	d	m	l₁	—				

Key C. 16b

d'	—	m'	r'	d'	l	t	—	t	—	r'	d'	l	se	l	—
m	—	m	m	m	l	se	—	m	—	m	m	m	r	d	—
l	—	se	t	l	d'	m'	—	se	—	t	l	d'	t	l	—
l	—	m	se	l	l	m	—	m	—	se₁	l₁	m	m	l₁	—

17

Key C. **L♭ L♭c** (2—13)

d'	t	d'	m'	d'	t	d'	—	t	l	se	l	l	se	l	—
l	m	l (m)	l	l	se	l	—	m	d	m (t₁)	m	d	t₁	d	—
l₁	se₁	l₁	d	m	m	l	—	se	l	m	d	m	m	l₁	—

Or: with Passing-tones.

d'	t	d'	m'.r'	d'	t	d'	—	t	l	t	d'.t	l	se	l	—
m	m	l (m)	l	l	se	l	—	m	m	se	l	m	m	m	—
l	(m' m)	m' (l)	l	m'	m'	m'	—	r'	d'	m'	m'.r'	d'	t	d'	—
l₁	se₁	l₁.t₁	d.r	m	m	l	—	se	l	m.r	d.r	m	m	l₁	—

18

Key B♭. Plan?

m	—	m	r	d	l₁	t₁	—	se₁	—	se₁	l₁	d	t₁	l₁	—
d	—	l₁	t₁	l₁	l₁	se₁	—	m₁	—	m₁	l₁	l₁	se₁	l₁	—
l₂	—	d₁	m₁	l₁	l₂	m₁	—	m₁	—	r₁	d₁	m₁	m₁	l₂	—

19

Key C. with Passing- and By-tones.

m	—	l	se.t	l	d'	t	—	d'	—	t	l.t	d'	t	l	—
d	—	m	m	m	l	se	—	m	—	se	l	l	se	l	—
l₁	—	(d d.r)	m.r	d	l₁	m	—	l	—	(m m.r)	d.r	m	m	l₁	—

20 **LcM^se** in the M^se Cadence. (semi-cadence)

Key B.

m₁	l₁	d	d	l₁	l₁	—	se₁	t₁	d	m	m	r	d	—	—	‖
d₁	m₁	m₁	l₁	m₁	d₁	—	t₂	m₁	l₁	l₁	d	t₁	l₁	—	—	‖
l₂	d₁	l₂	l₂	d₁	m₁	—	—	se₁	l₁	d₁	m₁	m₁	l₂	—	—	‖

21

Key C.

m	l	—	d'	m'	—	d'	d'	—	—	t	—	m'	d'	—	l	m	—	se	l	—	—	—	‖
d	d	—	m	l	—	l	l	—	—	se	—	t	l	—	m	d	—	t₁	d	—	—	—	‖
l₁	l₁	—	l₁	d	—	l₁	m	—	—	—	—	se	l	—	d	m	—	m	l₁	—	—	—	‖

22

Key D. Maj & Min

LcL (1–21).

{Chiefly when the Bass runs up (or down) the Chord. The m is like Passing tone or stepping stone.
l | d m | l' ‖

l	—	m	l	d'	—	l	—	d'	t	l	—	‖
l₁	—	l₁	d	m	—	m	—	m	r	d	—	‖
l₁	—	d	m	l	—	d'	—	l	m	l₁	—	‖

~~Nat~~ "National Anthem":

s	s	s	s	‖
m	m	m	m	‖
d	d	d	d	‖
d₁	m₁	s₁	d	‖

23

Key C.

m	l	—	l	d' l d' m'	—	—	r'	d'	—	d'	t l t	l	—	—	‖
d	d m	d	m d l	d' m' d' t	se	—	m	m l	m	r d r	d	—	—	‖
l₁	l₁ d	m	l	—	l	m	—	se	l m l	m	—	m	l₁	—	—	‖

lml a kind of playing on the Chord. So in "Red Cross Ku

p.1.

d	horn	—	—	‖
d	s₁		d	‖

horse his horn

Chord of SE

"Accommodation Chord" (=T in Major), especially in Three part Mu
Third or Fifth may be doubled, not Root.

L SEb (13–13). **SEb Lb** (11–19).

24 Key C. 297 298

d'	r'	m'	d'	t	—	se	l	t	se	l	—				
m	se	l	l	se	—	m	m	r	r	d	—				
l_1	t_1	d	l_1	m	—	r	d	m	m	l_1	—				

* Secondary chord

SEb L (9–29). **Lb SEb** (6–12).

25 297 298 Plan

Key C.

d'	—	m'	r'	d'	—	l	—	d'	t	l	—
m	l	l	se	l	—	l	m	m	r	d	—
l_1	—	d	t_1	l_1	—	d	—	m	m	l_1	—

SE L (9–43). **L SE** (1–12).

26 Plan

Key B♭. 299 298

(3)

s	f	m	f	—	m	r	—	—	—	:	m	r	d	r	—	t_1	d	—	—	—	:		
m	r	d	r	—	d	t_1	—	—	—	:	s_1	f_1	m_1	f_1	—	r_1	m_1	—	—	—	:		
d	t_1	d	t_1	—	d	s_1	—	—	—	:	d	t_1	d	s_1	—	s_1	d	—	—	—	:		

(1)

m	r	d
d	t_1	l_1
l_1	se_1	l_1

(4)

r	—	d	t_1	—	—	—	:	d	t_1	l_1	t_1	—	se_1	l_1	—	—	—	:					
t_1	—	l_1	se_1	—	—	—	:	m_1	r_1	d_1	r_1	—	t_2	d_1	—	—	—	:					
se_1	—	l_1	m_1	—	—	—	:	l_1	se_1	l_1	m_1	—	m_1	l_1	—	—	—	:					

Or: Give the first half (Major) to be imitated in Minor?

27 299 ~~299~~ 300

Key D. **SE $\overset{se}{M}b$** (6–19).

d'	l	se	l	t	—	l	:	l	d'	t	l	se	—	l	:
m	—	r	d	r	m	d	:	m	—	m	d	t,	r	d	:
l,	d	t,	l,	se,	—	l,	:	d	l,	se,	l,	m	—	l,	:

28 Plan 300

Key C. **SEc Lb** (2–17). **$\overset{se}{M}$ SEc** (1–13).

m	l	se	t	l	d'	t	—	d'	r'	t	m'	d'	t	l	—
d	m	m	se	l	l	se	—	m	se	se	l	l	se	l	—
l,	d	m	r	d	l,	m	—	l	m	r	d	m	m	l,	—

29 Plan 301

Key A. All the nine foregoing Progressions, & **Lb $\overset{se}{M}b$** (3—)

d	d	r	m	m	r	d	t,	—	—	—	—	t,	m	r	d	r	—	m	d	—	—	—
m,	l,	se,	l,	t,	—	l,	se,	—	—	—	—	se,	l,	se,	l,	t,	m,	se,	l,	—	—	—
l,	l,	t,	d	se,	—	l,	m	—	—	—	—	r	d	t,	l,	se,	—	m,	l,	—	—	—

7th, Indirect Resol^n.

30 Plan

Key Eb (or D). **SEb $\overset{se}{M}b$** (3—). **SEb $\overset{se}{M}$** (3—). **7Sd $\overset{se}{M}$** (3—).

302 303

m	m	l	se	t	l̂	—	—	s	s	d'	t	r'	d̂'	—	—	s	s
d	d	m	r	m	d	—	—	m	m	s	f	s	m	—	—	m	m
l,	l,	d	t,	se,	l,	—	—	d	d	m	r	t,	d	—	—	d	d

×	d'	|t	r'	|d'	l	|t	t	|t	l	|se	t	|l	—	|—
	s	|f	f	|m	fe	|s	s	|se	l	|r	r	|d	—	|—
	m	|r	t_1	|d	r	|s_1	f_1	|m_1	d	|t_1	m_1	|l_1	—	|—

This m. is the better of the two.

Or:	d'	|t	r'	|d'	l	|s	s	|se	l	|se	t	|l	—	|—
	s	|f	f	|m	d	|t_1	t_1	|t_1	m	|r	r	|d	—	|—
	m	|r	s_1	|l_1	r	|s_1	f_1	|m_1	d	|t_1	m_1	|l_1	—	|—

~~The Bass~~ Either Bass will suit the other tune.

Chord of R. R

Subdominant (=F in Major). Generally in Cadence precedes

se M.

31 ✓ **L b R** (11–28). **R se M** (8–21).

Key B♭. maj. min.

	m	s	|f	r	|d	—	|d	m	|r	t_1	|l_1	—	|—
	d	—	|l_1	f_1	|m_1	—	|l_1	—	|f_1	r_1	|d_1	—	|—
	d_1	m_1	|f_1	s_1	|d_1	—	|l_2	d_1	|r_1	m_1	|l_2	—	|—

32

Key C.

	m	d'	|l	l	|se	—	|l	m'	|r'	r'	|d'	—	|—
	d	m	|m	f	|m	—	|m	l	|l	se	|l	—	|—
	l	—	|l	r'	|t	—	|l	—	|f'	m'	|m'	—	|—
	l_1	—	|d	r	|m	—	|d	—	|r	m	|l	—	|—

33
Key D. ✓ Plan

d'	—	l	f	m	—	m'	—	r'	t	l	—				
m	—	m	r	t_1	—	d l_1	—	f	m.r / m	d	—				
l	—	l	l	se	—	l	—	l	se	l	—				
l_1	—	d	r	m	—	d	—	r	m	l_1	—				

34
Key G. ✓ Maj. Min.

LR (9 —)*. **RL** (4 —).

s	m	l	s	f	r	m	—	m	d	f	m	r	t_1	d	—
m	d	d	m	r	t_1	d	—	d	l_1	l_1	d	t_1	se_1	l_1	—
d	—	f_1	d	s_1	—	d	—	l_1	—	r_1	l_1	m_1	—	l_1	—

35
Key E. ✓ Maj. Min.

s	—	s	m	l	s.f	m	—	m	—	m	d	f	m.r	d	—
m	—	d	d	d	t.r	d	—	d	—	l_1	l_1	l_1	se.t	l_1	—
d	—	m	d	f	s	d	—	l_1	—	d	l_1	r	m	l_1	—

36a ✓ Suover
Key G.

Good — bad.

s	m	f	r	m	—	m	d	r	t_1	d	—				
m	d	l_1	t_1	d	—	d	l_1	f_1	se_1	l_1	—				
d	—	f_1	s_1	d	—	l_1	—	r_1	m_1	l_1	—				

f se is a bad melody (Major & Minor differ here) Therefore see 36 b.

*) LR is a very common Progr^n in Major; therefore the 2nd figure here would be useless.

36 b

R♭ M (se) (16 —). **L R♭** (4 —).

Key G, F, E(?). (Same ~~melody~~ Air.)

s	m	f	r	m	—	m	d	r	t_1	d	—
m	d	d	t_1	d	—	d	l_1	l_1	se_1	l_1	—
d	—	l_1	s_1	d	—	l_1	—	f_1	m_1	l_1	—

R L c (3 — 16). (= F D c in Major).

37

Key B b.

d	m	r	d	t_1	—	l_1	r	d	t_1	l_1	—
l_1	d	t_1	l_1	se_1	—	m_1	f_1	m_1	r_1	d_1	—
l_1	l_1	se_1	l_1	m_1	—	d_1	r_1	m_1	m_1	l_1	—

Rt Omd

38

Key C.

d'	m'	r'	t	l	d'	t	—	l	d'	l	f	m	se	l	—
l	l	se	(se m)	l m)	l	se	—	m	m	r	(r l_1)	d	t_1	d	—
l_1	d	m	r	d	l_1	m	—	d'	l	f	r	m	m	l_1	—

Indirect Resol.n

R♭ L c (2 —).

39

Key D.

m	—	l	d'	t	l	se	—	se	—	l	r'	d'	t	l	—
d	—	l_1	m	m	d	t_1	—	r	—	d	l	l	se	l	—
l_1	—	d	l_1	se_1	l_1	m	—	m	—	l	f	m	m	l_1	—

or

~~Air & Alt~~ Key C.

m	—	l	d'	t	l	se	—	t	—	d'	r'	d'	t	l	—
d	—	m	m	m	d	t_1	—	se	—	l	l	l	se	l	—
l_1	—	d	l_1	se_1	l_1	m	—	m	—	l	f	m	m	l_1	—

Key 40 B♭, A (?) ✓ Maj min

m	—	r	f	m	r	d	—	d	—	t_1	r	d	t_1	l_1	—								
l_1	—	l_1	r	d	t_1	l_1	—	l_1	—	f_1	l_1	l_1	se_1	l_1	—								
d	—	r	l_1	l_1	se_1	l_1	—	m	—	f	r	m	r	d	—								
l_1	—	f_1	r_1	m_1	m_1	l_2	—	l_2	—	r_1	f_1	m_1	m_1	l_1	—								

41
Key B♭. (With By-tones).

l_1	t_1	d	r.f	m	r	d	—	d	r	m	f.r	d	t_1	l_1	—								
d_1	m_1	m_1	l_1	d	t_1	l_1	—	m_1	se_1	l_1	l_1	l_1	se_1	l_1	—								
l_1	se_1	l_1	$f_1.r_1$	m_1	m_1	l_2	—	l_2	t_2	d_1	$r_1.f_1$	m_1	m_1	l_1	—								

42 ✓
Key B♭. L Rc (2—). Rc L (2—). ✗ (Chiefly when thrilly waves.)

m	m	f	m	r	d	t_1	d	—	—	—	—	d	d	r	d	t_1	l_1	se_1	l_1	—	—	—	—
d	d	r	d	t_1	l_1	se_1	l_1	—	—	—	m_1	m_1	f_1	m_1	r_1	d_1	t_2	d_1	—	—	—	—	
l_1	l_1	—	l_1	m_1	—	m_1	l_1	—	—	—	l_1	l_1	—	l_1	m_1	—	m_1	l_2	—	—	—	—	

× {r, t_1} (?) × {t_1, r_1} (?)

43
Key B♭. (Air not waving.) (Indirect Resol^n)

m	m	f	m	r	—	d	t_1	—	—	—	d	r	m	r	d	—	t_1	l_1	—	—	—	—	
d	l_1	—	l_1	l_1	—	l_1	se_1	—	—	—	l_1	m_1	—	m_1	m_1	—	r_1	d_1	—	—	—	—	
l_1	d	r	d	f	—	m	m	—	—	—	l_1	t_1	d	t_1	l_1	—	se_1	l_1	—	—	—	—	
l_1	l_1	—	l_1	l_1	—	l_1	m_1	—	—	—	m_1	m_1	—	m_1	m_1	—	m_1	l_1	—	—	—	—	

Rt On d

Chord of T.

{ = R in Major, &, like it, used instead of Subdominant, especially in 2nd position Tb, oftenest with Third doubled

Tb $\overset{se}{M}$ (10—). Lb Tb (6—14).

44

Key B♭. Vol VII p 185.

m	—	r	d	r	t_1	d	—	d	—	t_1	l_1	t_1	se_1	l_1	—
d	—	t_1	d	l_1	s_1	s_1	—	l_1	—	se_1	l_1	f_1	m_1	m_1	—
s	—	s	s	f	r	m	—	m	—	m	m	r	t_1	d	—
d	—	s_1	m_1	f_1	s_1	d	—	l_1	—	m_1	d_1	r_1	m_1	l_1	—

45

Key D.

d'	—	l	t	se	—	l	—	t	se	l	—
m	—	m	f	m	—	m	—	f	m.r	d	—
l	—	l	r'	t	—	l	—	r'	t	l	—
l_1	—	d	r	m	—	d	—	r	m	l	—

R Tb (6—).

46

Key A.

m	—	d	d	r	t_1	d	—	—	—	:	d	—	l_1	l_1	t_1	se_1	l_1	—	—	—	:
d	—	s_1	l_1	—	s_1	s_1	—	—	—	:	l_1	—	m_1	f_1	—	m_1	m_1	—	—	—	:
s	—	m	f	—	r	m	—	—	—	:	m	—	d	r	—	t_1	d	—	—	—	:
d	—	d	f_1	—	s_1	d	—	—	—	:	l_1	—	l_1	r_1	—	m_1	l_1	—	—	—	:

47 Key b.

d	-.d	m	m	r	r	t_1	—	m	-.m	f	f	m	-.r	d	—
l_1	-.l_1	l_1	l_1	l_1	t_1	se_1	—	l_1	-.l_1	l_1	t_1	se	se	l_1	—
m	-.m	m	l	f	f	m	—	l_1	-.l_1	l_1	r	t	t	l_1	—
l_2	-.l_2	d_1	d_1	r_1	r_1	m_1	—	d_1	-.d_1	r_1	r_1	m_1	m_1	l_1	—

48 Key C. **L♭T** (6–21). **T M^se** (4–12).

m'	—	d'	d'	f'	r'	d'	—	d'	—	l	l	r'	t	l	—
s	—	l	s	l	f	m	—	m	—	f	m	f	r	d	—
d	—	f	m	r	s	d	—	l_1	—	r	d	t_1	m	l_1	—

49 a Key Bb. **L T** (4–17). ..... (N.B. Avoid Consecutive Fifth

m	f	r	d	d	r	t_1	l_1
d	l_1	f_1	m_1	l_1	f_1	r_1	d_1
d_1	r_1	s_1	d_1	l_2	t_2	m_1	l_2

Same, with By-tones.

49 b.

m	f.r	t_1.r	d	d	r.t_1	se_1.t_1	l_1
d	l_1.f_1	r_1.f_1	m_1	l_1	f_1.r_1	t_2.r_1	d_1
d_1	r_1	s_1	d_1	l_2	t_2	m_1	l_2

50 Key C. **L T♭** (4—).

l	m'	d'	l	t	—	m	d'	t	se	l	—
m	—	m	(m	m)	—	m	—	f	(m	m)	—
d'	t	l	l	se	—	se	l	t	m.r	d)	—
l_1	se_1	l_1	(m' d	m' m	—	t (m	d' l)	r' r	t m	d' l) l_1	—

Tb $\overset{se}{M}$d (5—).

57

Key D.

d'	l	|s	d'	|r'	t	|d'	—	|l	f	|m	l	|t	se	|l	—
m	f	|r	m	|f	f	|m	—	|d	r	|t_1	d	|r	r	|d	—
d'	r'	|t	(d' s	|l	s	|s	—	|l	t	|se	(l m	|f	m	|m	—
d	f	|f	m	|r	s	|d	—	|l_1	r	|r	d	|t_1	m	|l_1	—

Tc $\overset{se}{M}$ (4—14). RbTc (2—).

52

Key Bb.

l_1	l_1	|d	d	|r	r	|m	—	|m	m	|r	r	|t_1	t_1	|l_1	—
m_1	l_1	|l_1	l_1	|l_1	t_1	|se_1	—	|se_1	l_1	|l_1	t_1	|se_1	se_1	|l_1	
d	m	|m	m	|f	r	|t_1	—	|t_1	d	|r	r	|m	r	|d	—
l_1	d	|l_1	l_1	|f_1	f_1	|m_1	—	|m_1	l_1	|f_1	f_1	|m_1	m_1	|l_1	

53

Key Bb.

m	d	|f	r	|t_1	—	|d	l_1	|r	t_1	|l_1	—				
d	l_1	|l_1	t_1	|se_1	—	|m_1	r_1	|r_1	m_1	|d_1	—				
l_1	m	|r	t_1	|m	—	|l_1	r	|t_1	se_1	|l_1	—				
l_1	l_1	|f_1	f_1	|m_1	—	|l_1	f_1	|f_1	m_1	|l_1	—				

L Tc (1—)?

54

Key Bb.

d	m	|r	t_1	|d	—	|l_1	d	|t_1	se_1	|l_1	—				
l_1	d	|t_1	se_1	|l_1	—	|d_1	m_1	|r_1	t_2	|d_1	—				
l_1	—	|f_1	m_1	|l_1	—	|l_2	—	|f_1	m_1	|l_2	—				

d T

54b

Key C.

l	t	|d'	r'	m'	d'	|t	—	se	l	|t	d'	r'	t	|l	—
d	m	|l	t	se	l	|m	—	r	d	|m	l	t	se	|l	—
l	se	|l	f	m	l	|se	—	m	l	|se	l	f	m	|l	—

55

Key B♭.

T♭ L♭ (3—).

d	r	|m	m	d	r	|t_1	—	l_1	t_1	|d	d	t_1	se_1	|l_1	—
l_1	t_1	|l_1	se_1	l_1	t_1	|se_1	—	m_1	(f_1	|m_1)	l_1	f_1	m_1	|m_1	—
m	f	|l	m	m	f	|m	—	d	(t_1	|l_1)	m	r	t_1	|d	—
l_1	r	|d	t_1	l_1	r_1	|m_1	—	l_2	r_1	|d_1	l_2	r_1	m_1	|l_2	—

or

— Key C.

d'	t	|l	t	d'	r'	|t	—	d'	r'	|m'	d'	t	se	|l	—
m	f	|m	se	l	t	|se	—	l	t	|l	l	f	m	|m	—
l	t	|d'	m'	m'	f'	|m'	—	m'	f'	|m'	m'	r'	t	|d'	—
l_1	r	|d	t_1	l_1	r	|m	—	l	r'	|d'	l	r	m	|l	—

Ft, Tc, can lead (not only to $\overset{se}{M}$, but) to $\underline{Lc\ \overset{se}{M}}$. That:

54b

Key C.

Tc Lc (3—).

d'	m'	|r'	d'	t	l	|m'	—	t	r'	|d'	t	l	se	|l	—
m	m	|m	m	f	l	|se	—	m	m	|m	r	m	—r	|d	—
l	d'	|t	l	r'	d	|t	—	se	t	|l	r'	d'	t	|l	—
l	l	|se	l	f	~~m~~ f	|m	—	m	se	|l	f	m	m	|l_1	—

rd T

57

Key C.

d'	m'	f'	r'	d'	l.d'	t	:	l	d'	r'	t	l	se.t	l	:	m	-.r	d	:
l	l	l	t	l	—	se	:	l	l	l	r	m	—	m	:	d'	t.se	l	:
m'	d'	r'	r'	m'	d'.l	m'	:	d'	m'	r'	r'	d'	t.r'	d'	:				
l	l	f	f	m	—	m	:	l	l	f	f	m	—	l	:				

From Jackson's "Kyrie Eleison".

T♭ L♭ (1—).

58

Key A♭.

l_1	d	m	r	d	—	t_1	:	d	m	f	r	d	t_1	l_1	:				
m_1	l_1	l_1	t_1	l_1	—	se_1	:	l_1	d	r	t_1	l_1	se_1	l_1	:				
d	m	m	f	m	—	m	:	m	l	l	f	m	—.r	d	:				
l_1	l_1	d	r	m	—	m_1	:	l_1	l_1	r_1	r_1	m_1	—	l_1	:				

59

Key C.

d'	—	m'	—	l	t	se	—	m'	—	t	—	d'	t	l	—				
m	—	m	—	m	f	m	—	l	—	t, f	—	l	se	l	—				
l	—	se	—	l	r'	t	—	l	—	f'	—	m'	r'	d'	—				
l_1	—	t_1	—	d	r	m	—	d	—	r	—	m	m	l	—				

50 5 303

Key B♭.

{With 7SE c Unprepared. Generally followed by L♭ with Third doubled, to avoid Consecutive Fifths. 7SE followed by L allows of fulness in both Chords, unlike se7M.

304

m	m	f	m	r	d	—	t_1	t_1	l_1	t_1	l_1	se_1	l_1	—	—				
d	t_1	t_1	d	t_1	l_1	—	se_1	se_1	l_1	f_1	m_1	r_1	d_1	—	—				
l	se	se	l	f	m	—	—	m	m	r	d	t_1	l_1	—	—				
l_2	m_1	r_1	d_1	r_1	m_1	—	—	m_1	d_1	r_1	m_1	m_1	l_2	—	—				

(All on this page can have Tenor added without altering Alto).

60

Key C.

$L^{7}T$. (Dissonance $\binom{l}{t}$ = $\binom{d}{r}$ in Major). $\left\{\begin{matrix} l \\ f \\ r \\ t \end{matrix}\right|$ almost always succeeded by ^{se}M.

(7th Prepared as F.H.F.)

m'	d'	d'	t	d'	—	d'	l	l	se	l	—						
s	m	f	r	m	—	m	d	r	t_1	d	—						
d	—	r	s	d	—	l_1	—	t_1	m	l_1	—						

Now try it with this Bass: $\left\{\begin{matrix} d & m & r & s & d & - & l_1 & d & t_1 & m & l_1 & - \end{matrix}\right\|$ Not so harsh. Therefore generally $\left\{\begin{matrix} ^{7}R \text{ is preceded by } \begin{matrix} Db \\ Lb \end{matrix} \\ ^{7}T \text{ — ——— — } \end{matrix}\right\}$.

61

Key F.

$Lb\ ^{7}T$.

s	—	l	s	f	r	m	—	m	—	f	m	r	t_1	d	—		
m	—	d	d	d	t_1	d	—	d	—	l_1	l_1	l_1	se_1	l_1	—		
d	—	f	m	r	s	d	—	l_1	—	r	d	t_1	m	l_1	—		

62

Key F.

$L\ ^{7}Tb$.

s	m	r	f	m	—	m	d	t_1	r	d	—						
m	d	d	t_1	d	—	d	l_1	l_1	se_1	l	—						
d	—	f_1	s_1	d	—	l_1	—	r_1	m_1	l_1	—						

63

Key C.

^{7}Tb (on weak pulse) Lc. (Resolution delayed).

l	—	m'	r'	d'	r'	m'	—	m'	—	l	t	d'	t	l	—		
m	—	m	m	m	l	se	—	l	—	l	l	l	se	l	—		
d'	—	d'	t	d'	l	t	—	m'	—	m'	f'	m'	r'	d'	—		
l	—	l	se	l	f	m	—	d	—	d	r	m	m	l	—		

64

Key C.

$^{4}M\ ^{se}M$ (same Dissonance $\binom{l}{t}$).

m'	d'	d'	t	d'	—	d'	l	l	se	l	—						
s	m	r	r	m	—	m	d	t_1	t_1	d	—						
d	—	s	s	d	—	l_1	—	m	m	l_1	—						

Chord T

$\overset{7}{T}d\ \overset{se}{M}b$ (3 –).

Key Bb.

65.	d	m – d | t_1 – l_1	t_1 – – | – – d	r – t_1 | l_1 – se_1	l_1 – – | – –
	l_1	l_1 – l_1 | f_1 m_1 l_1	se_1 – – | – – l_1	f_1 – r_1 | m_1 d_1 r_1	d_1 – – | – –
	m	($\frac{m}{l}$) – m | r m d	m – – | – – ($\frac{m}{d}$)	($\frac{r}{t_1}$) – r | d l_1 t_1	l_1 – – | – –
	l_1	d – l_1 | l_1 se_1 l_1	m_1 – – | – – l_1	r_1 – f_1 | m_1 – m_1	l_1 – – | – –

Chord of F.

(= L in Major; & serves much the same purposes.)

FRb (18 –). LMb (*) (14 –). MbF (7 –).

Key Bb.

66.	m_1 – | d t_1	l_1 r | t_1 –	m – | l_1 t_1	d t_1 | l_1 –
	m_1 – | m_1 m_1	f_1 l_1 | se_1 –	l_1 – | l_1 l_1	l_1 se_1 | l_1 –
	d – | l_1 t_1	d r | m –	m – | m f	m r | d –
	l_1 – | l_1 s_1	f_1 f_1 | m_1 –	d_1 – | d_1 r_1	m_1 m_1 | l_1 –

Key C. (with ^{7}SE♭, followed by L♭ with Third doubled.)

67.

l t | d' m'	f' r' | m' —	m' r' | d' t	l se | l —
m m | m s	l l | se —	l se | l f	m m | m —
d' se | l t	d' r' | t —	l f' | m' r'	d' t | d' —
l m | l s	f f | m —	d t$_1$ | d r	m m | l —

Key B♭.

68. (?)

m r | d t$_1$	d r | m —	d r | m f	m r | d —
d t$_1$ | l$_1$ m$_1$	l$_1$ l$_1$ | se$_1$ —	m$_1$ se$_1$ | l$_1$ l$_1$	l$_1$ se$_1$ | l$_1$ —
l$_1$ t$_1$ | d s$_1$	l$_1$ r | t$_1$ —	d t$_1$ | l$_1$ r	d t$_1$ | d —
l$_1$ se$_1$ | l$_1$ s$_1$	f$_1$ f$_1$ | m$_1$ —	l$_2$ t$_2$ | d$_1$ r$_1$	m$_1$ m$_1$ | l$_1$ —

l$_1$?

Or, begin:

m r | d t$_1$	d
l$_1$ t$_1$ | l$_1$ m$_1$	l$_1$
d r | m m	l$_1$
l$_1$ se$_1$ | l$_1$ s$_1$	f$_1$

(*) As $\overset{se}{M}$ is M chromatically altered for the sake of melody, so, when melody demands it, it resumes its original shape. Thus, D S♭ L is common in Major, & the corresponding Progr^{n} in Minor would be L $\overset{se}{M}$♭ F; but the Bass l se f is unmelodious, therefore L M♭ F (giving the Bass l s f) is preferred.

Chord F

LF (9–). ^{se}MF (7–23).

Key C. After ^{se}M, F generally has Third doubled. (so in ^{7}SL)

69.

d'	–	d'	r'	t	–	t	–	l	r'	d' t	d' –
m	–	f	r	m	–	se	–	l	l	l se	l –
l	–	l	l	se	–	m'	–	d'	r'	m' m'	m' –
l	–	f	f	m	–	m	–	f	f	m m	l –

Key C. Chant by Purcell, with his (?) Bass.

70, a.

d'	–	t	l	se	–	m'	–	l	t	l se	l –
m	–	m	d	m	–	(m r)	–	d	f	m r	d –
d'	–	s	l	t	–	se	–	l	r'	d' t	l –
l	–	s	f	m	–	m	–	f	r	m m	l_1 –

F To not uncommon, though none in Messiah or Creation.

Key C. (Bb). (^{se}MF alone.) Add Oblique Forestrokes on last beats of 1st & 3rd measures; Thus:

70, b.

d'	–	m' d'	r' d'	t	–	r'	–	d' l	t se	l –
l	–	d' l	t l	se –	se	–	l f	f m r	d –
l	–	l l	se l	m –	m	–	f f	r m	l –

d' – m'	r' d'
l – d'	t l
l – l	l

Remember, in Diatonic movement from l to f, s is used.

^{se}MF (like SL in Major) admits of fulness in both Chords (r d / t l / se l / m f) two parts moving contrary to the other two.

(*) L^{7}Ld (8–). ^{7}Ld F (4–). FR (4–).

Key B♭, A ?

(*) The 7th (s$_1$) is a F.P.-tone.

71.

d d | d f	m r | d —	l$_1$ l$_1$ | l$_1$ r	d t$_1$ | l$_1$ —
l$_1$ l$_1$ | l$_1$ r	d t$_1$ | l$_1$ —	m$_1$ m$_1$ | f$_1$ l$_1$	l$_1$ m$_1$ | m$_1$ —
m m | f l	l m | m —	d d | d f	m r | d —
l$_1$ s$_1$ | f$_1$ r$_1$	m$_1$ m$_1$ | l$_1$ —	l$_1$ s$_1$ | f$_1$ r$_1$	m$_1$ m$_1$ | l$_2$ —

Here again s is used rather than se for the sake of melody.

Key C.

Add Horizontal Forestrokes on the 4th & 12th beats, or " 5th & 13th "

72.

d' m' | m' r'	d' t | d' —	l d' | d' t	l se | l —
l t | l l	l se | l ⊠ —	l m | f f	m m | m —
m' r' | d' r'	m' m' | m' —	d' l | l r'	d' t ⊠ | d' —
l se | l f	m m | l —	l s | f r	m m | l$_1$ —

⊠) See Note ~~Overleaf~~ "a waving melody & a stationary melody form tolerable replies to one another."

FTc (4—).

Key A.

73.

m d	f r	m —	l₁ r	d t₁	d —
l₁ m₁	l₁ t₁	se₁ —	l₁ t₁	l₁ se₁	l₁ —
d —	d r	t₁ —	f r	m r	d —
l₁ —	f₁ f₁	m₁ —	f₁ —	m₁ m₁	l₁ —

Or: (with ⁷Tc on weak pulse, Resolution delayed.)

d m	f r	t₁ —	l₁ t₁	d t₁	l₁ —
l₁ —	l₁ t₁	se₁ —	l₁ —	l₁ se₁	l₁ —
m d	d r	m —	d r	m r	d —
l₁ —	f₁ f₁	m₁ —	f₁ —	m₁ m₁	l₁ —

Key A.

74.

d —	l₁ t₁	se₁ —	m —	l₁ r	d t₁	l₁ —
m₁ —	f₁ r₁	m₁ —	se₁ —	l₁ t₁	l₁ se₁	l₁ —
l₁ —	l₁ r	t₁ —	r —	d r	m r	d —
l₁ —	f₁ f₁	m₁ —	m₁ —	f₁ f₁	m₁ m₁	l₁ —

L♭ F (4—).

Key B♭.

75.

d — | d m	l_1 r | t_1 —	l_1 — | l_1 r	d t_1 | d —
m_1 — | m_1 m_1	f_1 l_1 | se_1 —	l_1 — | l_1 t_1	l_1 se_1 | l_1 —
l_1 — | l_1 t_1	d r | m —	m — | d r	m r | d —
l_1 — | l_1 s_1	f_1 f_1 | m_1 —	d_1 — | f_1 f_1	m_1 m_1 | l_1 —

7L d R♭ (3—).

(Very like 7L d F.)

Key G.

76.

m r | d m	r r | t_1 —	d t_1 | l_1 r	t_1 t_1 | l_1 —
d t_1 | l_1 l_1	l_1 t_1 | se_1 —	m_1 m_1 | f_1 l_1	l_1 se_1 | l_1 —
l m | m d	r r | m —	l_1 t_1 | d f	m m | d —
l_1 se_1 | l_1 s_1	f_1 f_1 | m_1 —	l_1 s_1 | f_1 r_1	m_1 m_1 | l_1 —

LF♭ (3 —). FbT (3 —).

Key A.

77.

m —	f f	m :	d —	r r	d :
d —	d t_1	se_1 :	l_1 —	l_1 m_1	m_1 :
l —	f r	t_1 :	f —	r t_1	l_1 :
l_1 —	l_1 t_1	m_1 :	f_1 —	f_1 m_1	l_1 :

Or:

m —	l f	m :	l_1 —	r t_1	l_1 :
d —	d t_1	se_1 :	l_1 —	f_1 r_1	d_1 :
l —	f r	m :	d —	t_1 se_1	l_1 :
l_1 —	l_1 t_1	m_1 :	f_1 —	r_1 m_1	l_1 :

78, below ⊗.

FAH Cadence (= Lah lad^e in Major)

(See Staud. Co. (last page last measure but two. "Ye Mountains".)

Key C. with MF.

79, a. ~~78, a.~~

d' —	d' t	l —	m' —	r' d'	d' t	l —	
l —	l se	l —	l m —	f m	m	m m — r d —	
m' —	m' m'	d' —	l —	l l	l se	l —	
l —	l m	f —	d —	r l	m m	l_1 —	

with MF.

79, b. ~~78, b.~~

d' —	d' t	l —	l —	r' d'	t t	l —
l —	l s	f —	m —	f m	m r	d —
m' —	m' m'	d' —	l —	l l	l se	l —
l_1 —	l m	f —	d —	r l_1	m m	l_1 —

The Fah Cadence (like Lah in Major) is used as a False (Deceptive) one, "Trug-cadenz", especially when the last ~~words~~ line of words is repeated, which sometimes causes an Elongation of the Tune.

Key A. (In passing from 5th to 6th meas., use L6 M^{se}6 (3—).

cres. f. dim. p.

80. | d m | r d | t_1 d | r — | d t_1 | d :‖ | d t_1 | d — | m s | f m | r d | t_1 — | l_1 se_1 | l_1 ‖ | l_1 se_1 | l_1 — ‖

79. | l_1 l_1 | l_1 s_1 | s_1 s_1 | s_1 — | s_1 f_1 | m_1 :‖ | l_1 s_1 | s_1 — | ($\frac{d}{s_1}$ $\frac{d}{s_1}$) | s_1 l_1 | m_1 m_1 | m_1 — | m_1 r_1 | d_1 ‖ | f_1 m_1 | m_1 — ‖

| m d | r m | f m | t_1 — | m r | d :‖ | f r | m — | s m | r d | t_1 l_1 | se_1 — | d t_1 | l_1 ‖ | r t_1 | d — ‖

| d s_1 | l_1 :‖ | f_1 s_1 | d_1 — | d m | t_1 d | se_1 l_1 | m_1 — | l_1 m_1 | f_1 ‖ | r_1 m_1 | l_1 — ‖

In Major. In Minor.

E.g. "Ere you tempt the stormy sea, count the cost, count the cost. (Should your / There if) strength & courage flee, All is lost, all is lost."

⊗ Key C. **L F R T^{7} M^{se} L** (= D L F R S^{7} D) often form a long & full cadence.

78. | m | l l | l se,t | l — | — d' | f' f' | f' m'.r' | d' — | — ‖

| d | d f | f m | m — | — m | l .l | l se,t | l — | — ‖

| l | l r' | r' ($\frac{m'.r'}{t.r'}$) | d' — | — d' | d' f' | r' ($\frac{t.se}{m'}$) | ($\frac{l}{m'}$) — | — ‖

| l_1 | f r | t_1 m | l — | — l | f r | t_1 m | l_1 — | — ‖

d | l f | r s | d

Anticipation.

(Sometimes Indirect. Thus, in 2nd measure, it might have been: {d' t.,d' |l —‖ Still anticipating some tone of the coming chord.)

Key D, or C.

81.

d'	t	|d'	m'.r'	d'	t.,d'	|d'	—	t	l	|t	d'.t	l	se.,l	|l	—
m	m	|m.r	d.t,	l,	m	|m	—	se	l	|s.f	m.r	d	r.,d	|d	—
l	m	|l	l	l	se,l	|l	—	r'	d'	|m'	l	l	t.,l	|l	—
l,	se,	|l,.t,	d.r	m	m	|l	—	m	f	|m.r	d.r	m	m	|l,	—

Waving.

(Often making a Third to one of the chord tones or to a Passing tone, & so the more readily excused.)

Key C.

82.

m	l	|d'.t	l.t	l	—	|se	:	l	d'	|m'.d'	t.l	t	—	|l	:
d	m	|m	f	m	—	|m	:	m	l	|l	f	r	—	|d	:
l	d'	|l.se	l	l	d'	|t	:	d'	m'	|d'.l	t	t	se	|l	:
l,	l,	|l,	r	d	l,	|m	:	l	l	|l	r	f	m	|l,	:

× × × ×

Secondary Chords.

If the Incidental tones on the 2nd half of a pulse are sufficient to form a new chord, & the essential features of the old chord are lost, there is said to be a "Secondary Chord" on that ½ pulse.

[See Note on back of this leaf *]

Key C.

83.	d'	t	| l	l.t	l	—	| se	:	m'	r'	| d'	t.l	t	—	| l	:	‖
	l	m	| f	f	m	—	| m	:	l m	se f	| l	f	r	—	| d	:	‖
	l	t	| d'	r'	l	d'	| t	:	d'	r'	| m'	r.d'	t	se	| l	:	‖
	l	s	| f	r (R.To)	d	l₁	| m	:	l₁	t₁	| d	r (To.R7 (?))	f	m	| l₁	:	‖

F. H. F.

On strong & medium pulses, (including 2nd pulse in 3 pulse Music).

In
- Congregl Ch. Music, 123 tunes.
- Sabb. Hy. & T. Bk, all tunes & Anthems.
- Messiah (Handel).
- Creation (Haydn).
- 12th Service (Mozt).

¼	se7 M	44	L4	8	D7	2
⅙	se4 M	26	L2	8	FE7	2
⅓	T7	25	RE7	3	R7	1
	SE7	16	se2 M	3	R2	1
⅙	F7	15	SE2	3	Total	157

[Note, ~~Subject of it~~ Opposite page †]

The first three have been taught above.

^{7}SE (16—).

{Prepared by any Chord containing a f. Resolved in L; sometimes in ^{se}M.

Key G.

84.

m	f – f | f – f	m – – | – – d	r – r | r – r	d – – | – –
d	t_1 – r | r – t_1	d – – | – – l_1	l_1 – t_1 | t_1 – se_1	l_1 – – | – –
l	r – f | t_1 – r	d – – | – – m	f – r | m – m	m – – | – –
l_1	r – t_1 | se_1 – se_1	l_1 – – | – – l_1	r_1 – f_1 | m_1 – m_1	l_1 – – | – –

^{7}F (15—).

(M6 ^{7}F. ^{7}FR6.)

Key A.

85.

l_1 – | d t_1	d r | m –	l – | m f	m r | d –
m_1 – | m_1 m_1	l_1 l_1 | se_1 –	l_1 – | l_1 l_1	l_1 se_1 | l_1 –
d – | l_1 m	m r | t_1 –	m – | l_1 r	d t_1 | l_1 –
l_1 – | l_1 s_1	f_1 f_1 | m_1 –	d_1 – | d_1 r_1	m_1 m_1 | l_1 –

Key C. (L F.^{7} M F.$^{se\,7}$)

86.

d'	—	l	l	se	—	m'	—	m'	r'	d'	t	l	—
m	—	m	r	m	—	se	—	l	l	l	se	l	—
l	—	d'	l	t	—	r'	—	d'	r'	m'	r'	d'	—
l	—	f	f	m	—	m	—	f	f	m	m	l_1	—

Key A. ($\overset{7}{F}$ Te.)

87.

m	—	m	r	m	—	m	—	d	r	m	r	d	—
l_1	—	l_1	t_1	se_1	—	se_1	—	l_1	t_1	l_1	se_1	l_1	—
d	—	d	r	t_1	—	m	—	m	r	d	t_1	d	—
l_1	—	f_1	f_1	m_1	—	m_1	—	f_1	f_1	m_1	m_1	l_2	—

Chord of D.

Rare, except in Change of Mode.

D^{se}Mc (4—).

Key G.

91.

m —	r r	d —	d —	r d	t_1 t_1	l_1 —	‖
d —	d t_1	d —	s_1 —	se$_1$ l_1	l_1 se$_1$	l_1 —	‖
l —	l s.f	m —	m —	m m	f m.r	d —	‖
l_1 —	f_1 s_1	d —	d —	t_1 l_1	r_1 m_1	l_1 —	‖

Last four tones a reply to the first four in a different Mode. The 5th & 6th are a Prefix to the Second Phrase.

M^{se}D (1—12).

Key A. St. Michael's.

always something touching in this change to Minor.

92.

s_1	d m	r r	m —	— s	f m	r r	d —	—	d	t_1 l_1	s_1 d	d r	m m	r d	d t_1	d —	—	‖
m_1	s_1 s_1	l_1 s_1	s_1 —	— d	d.r d	d t_1	d —	—	l_1	s_1 f_1	m_1 s_1	l_1 l_1	t_1 d	t_1 l_1	l_1 s_1	s_1 —	—	‖
d	d d	d t_1	d —	— m	l s	s f	m —	—	m	m d	d m	m l	se s	f m	r r	m —	—	‖
d_1	m_1 d_1	f_1 s_1	d —	— d	l_1.t_1 d	s_1 s_1	d_1 —	—	l_1	m_1 f_1	d_1 d	l_1 f_1	m_1 d_1	s_1 l_1	f_1 s_1	d_1 —	—	‖

"Let Chromatic change of a tone be made in the same voice. When one voice has sounded se, if another (which had not se) strikes s, it sounds like a bad attempt at se."
The German books call it "Quer-stand," Cross-position.

⊗ Or:

| | | |

Addenda to Exercises already sent.

17, 18, 19. Note.—(In Passing from (se — m / m — se) use bah, not f. / — — — l — f — s, not se.)?

82, 83. Note.— In Waving downwards from se, use bah, not f; (se. bah se).

Insert after 90,

90, b. **Bah as F.P.** (chiefly in ^{se}M).

We saw in 35, that m f se made bad melody. Use bah for f.

90, b. Key C.

s — m'	d' — s	s l t	d' — —	m — d'	l — m	m bah se	l — —	
m — s	s — s	f — f	m — —	d — m	m — m	r — r	d — —	
d' — d'	d' — m'	r' — s	s — —	l — l	l — d'	t — m	m — —	
d — d	m — d	s — s	d — —	l_1 — l_1	d — l_1	m — m	l_1 — —	

Or:

m' — d'	t l s	s l t	d' — —	d' — l	se bah m	m bah se	l — —	
s — s	f — f	f — f	m — —	m — m	r — r	r — r	d — —	
d' — d'	r' d' t	t l s	s — —	l — l	t l se	se bah m	m — —	
d — m	s — s	s — s	d — —	l_1 — d	m — m	m — m	l_1 — —	

Or: Tenor d' — d' | r' — r' | r' — s | s — — | l — l | t — t | t — m | m — —

t d' r | d' s (m) se t | t

Bah as F. Waving (chiefly in ^{se}M).

90, c. Key C.

(See Reporter 20, "May Shout", the last 2 measures, for the same thing in Major.)

m'	–	d'	r'	–	r'	t	l	t	d'	–	–	d'	–	l	t	–	t	se	bah	se	l	–	–
s	–	m	l	–	f	r	d	r	m	–	–	m	–	d	f	–	r	t,	l,	t,	d	–	–
d	–	d	f	–	f	s	–	s	d	–	–	l,	–	l,	r	–	r	m	–	m	l,	–	–

Bah as Waving is often accompanied by l. See Rep. II. 87, meas. 14.

Or: d Key F.

s	s	–	–	s	s	–	m		m	m	–	–	m	m	–	d							
m	m	–	r	d	r	t,	d		d	d	–	t,	l,	t,	se,	l,							
d'	d'	–	t	l	t	se	s		l	l	–	se	bah	se	m	m'							
d	s,	–	–	s,	s,	–	d		l,	m,	–	–	m,	m,	–	l,							

Suggested by the following, (slightly altered in Rhythm) in Mozt's Mass p. 40.

Key C.

l	l	l	l	l	–	l	:	se	se	l	l	l	se	l	:								
m	m	m	m	re	–	re	:	m	r	d	m	m	–	m	:								
d'	d'	d'	d'	d'	–	d'	:	t	t	l	d'	t	–	d'	:								
l	l	l	l	f	–	f	:	m	m	m	m	m	–	l	:								

1. Key F.

l m	m	m	r	d	–	m	:	m	–	–	m	m	–	m	:								
m t,	t,	t,	t,	d	–	t,	:	d	–	t,	l,	t,	–	d	:								
de se	se	se	se	l	–	se	:	l	–	se	bah	se	–	l	:								
l, m,	m,	m,	m,	m,	–	m,	:	m,	–	–	m,	m,	–	l,	:								

An Example of 7RE as F.H.F. (3).

Key A. × From Handel, Rep. III. 177. (a little simplified). [Sequence.] ×

l	s	f	m.f	r	–.m	m	–	s	s	s r'	–	–	d'.t	d'	l	d'	d'	d' f	–	–	m.r	m	d
l,	t,	d	t,	l,	–.se,	se,	–	t,	t,	l, m	–	–	m	m	–	m	m	r s,	–	–	s,	s,	–
m	r	d	m	f	–.t,	t,	–	m	m	m t	–	–	l.se	l	d'	l	l	l r	–	–	d.t,	d	m
d	t,	l,	s,	f,	–.m,	m,	–	m	r	de se bah	se	m		l	–	l	s	fe t,	l,	t,	s,	d	–

d f	s	l.t	d'.r'	t	–.d'	d'	–																
d f	m	r	m	f	–.m	m	–																
s d'	t	l	s	f	–.s	s	–																
m l	s	f	m	r	–.d	d	–																

90, d.

(1. D. (Min. M)) (A. 1.) (E. 1.)

× (Hanging-tone, or Anticipation not-sliding?)

Addenda (continued).

Insert after 92.

D and S are occasionally used in real Minor passages, especially in passing from L to Rb or F.

	L Dc.	Dc Rb.
Key Bb.		
92, b.	d – | d r | m – | d – | d t_1 | l_1 – ‖	m_1 – | m_1 l_1 | se_1 – | l_1 – | l_1 se_1 | l_1 – ‖
	l_1 – | d l_1 | t_1 – | l_1 – | m r | d – ‖	l_1 – | s_1 f_1 | m_1 – | f_1 – | m_1 m_1 | l_1 – ‖

	L S.	S Rb.
Key Bb.		
92, c.	d – | r r | m – | d – | t_1 t_1 | l_1 – ‖	m_1 – | s_1 l_1 | t_1 – | l_1 – | f_1 m_1 | d_1 – ‖
	l_1 – | t_1 l_1 | se_1 – | l_1 – | l_1 se_1 | l_1 – ‖	l_1 – | s_1 f_1 | m_1 – | f_1 – | r_1 m_1 | l_1 – ‖

1

Minor Mode (continued).

CHANGE of MODE.

(i.e. Major to Minor, or Minor to Major.)

[N.B. As a general rule, { Chords with soh are Characteristic of Major Mode
" " se " " " Minor " }

The Change may be made

I. Gradually: through a Neutral Chord or chords (L, F, R or T) ~~to a Characteristic one.~~ to a Characteristic one (D, M, S, especially 7S in Major; se M or SE, ~~especially~~ in the Minor).

Major to Minor.

Through L. See Exerc.s 1, 2, &c.

Through F.

m	f	m	‖	d'	d'	m'	‖
d	d	t_1	‖	m	l	se	‖
d	l_1	se_1	‖	s	l	t	‖
				d	f	m	‖

Through Rb.

d'	d'	r'	m'	‖
m	f	l	se	‖
s	l	l	t	‖
d	f	f	m	‖

Through T.

m'	r'	r'.t	d'	‖
s	f	m	m	‖
d'	r'	t.se	l	‖
d	t_1	m	l_1	‖

Minor to Major.

Through L.

t_1	d	d	r	r	m	se	l
se_1	l_1	l_1	t_1	t_1	d	r	d
m	m	m	s	s	s	r	m
m_1	l_1	l_1	s_1	s_1	d	t_1	l_1

‖ Rep. III. 168. Jackson.

Through F.

se	l	s	s	m	‖
r	d	d	t_1	d	‖
m	f	m	r	d	‖

Through R. See Exerc. 80. (Lb Rb Db.)

Change of Mode.)

II. Suddenly: from a Characteristic Chord of one Mode to a Charact^c of the other.

+ (1) Chromatically:

Major to Minor.

S $\overset{se}{M}$b. { s | m — ; r | r d ; t | t l ; s | se l ‖ Sd $\overset{se}{M}$. Exerc. 30.

S SE. { t | t — t | l — ; s | f — f | m — ; r' | r' — r' | d' — ; s | se — se | l — ‖ 12th Mass, p. 13.

D $\overset{se}{M}$c. See (Rep. III. 168, quoted above) or Exerc. 91.

Dc $\overset{se}{M}$b. { d' | t — t | l ; m | m — m | m ; d' | r' — r' | d' ; s | se — se | l ‖ 12th Mass, p. 14.

Minor to Major.

$\overset{se}{M}$D. Exerc. 92, St. Michael's.

$\overset{se}{M}$S. { l — l | se — — | s — f | m — — ; d — d | t, — — | t, — t, | d — — ; m — m | m — — | r — r | d — — ; m, — m, | m, — — | s, — s, | d, — — ‖

+ (2) By Leaps: often forming Sequences.

D $\overset{se}{M}$b. { f' — f' | m' — : | r' — r' | d' — : ; s — s | s — : | m — m | m — : ; r' — r' | d' — : | t — t | l — : ; t — t | d' — : | se — se | l — : ‖ 12th Mass, p. 4.

LD. Exerc. 30.

N.B. — Some German Books say: "In Chromatically changing a tone (as s to se) let both be in the Same Voice; else there arises Querstand."

But this ugly word (Cross-purposes) does not seem to frighten Mozart, 12th Mass, p. 4, just quoted &c.; Jackson, Rep. III. 168, quoted above; Silcher, Rep. II, 153, meas. 15; Beethoven, Rep. III. 22, meas. 9; Mendelssohn, Rep. III. 139, meas. 9.

TRANSITION.

[Give following Progressions; or only say: "Study the Extended Modulator."] ?

One Remove to Left. Notation in Original Key, of which the	Real Notation in New Key would be:	One Remove to Right. Notation in Original Key, of which the
Characteristic Chords. (s) m de l / (ta) s m de	(r') t se m / (f) r t se	(l) fe re t / (d) l fe re
1) f r l r | s r ta s, | m de l l, | f r l r || R S L R. (ta, de)	1) d' l m' l | r' l f' r | t se m' m | d' l m' l || L R M L. (se)	1) s m t m | l m d' l, | fe re t t, | s m t m || M L T M. (fe, re)
2) s s r ta s, | m de ta, l, | r l, f r || S M♭ L R. (ta, ta, de)	2) r' l f' r | t se f r' | m t m | l m d' l, || R T♭ M L (se)	2) l m d' l, | fe re d t, | m t, s m, || L E♭ T M. (fe, re)

Transition.

3)

ta	s	s	f		
r	r	de	r	TA	Mc (ta7) L (de7) R.
f	m	m	r		
ta,	ta,	l,	r		

3)

f'	r'	r'	d'		
l	l	se	l	F	Tc (7) M (se7) L.
d'	t	t	l		
f	f	m	l		

3)

d'	l	l	s		
m	m	re	m	D	Ec (7) T (fe re7) M.
s	fe	fe	m		
d	d	t,	m		

But Transition is (perhaps?) more common with

Lc M (se) of the new Key.

Its advantages are: 1) That this position of L already suggests & foretells the coming cadence: 2) That the parts can go more smoothly, avoiding difficult leaps like r ta, ta s, l fe re &c. Where there are such leaps, Passing-tones are a help: thus above, in No. 2,

on the Right, Air. {l.s | fe.m re | m ‖. On the Left, Alto. {r.d | ta, l, | l, ‖.

4)

r	s	f	m	r	
r	r	r	de	r	TA Sb (ta) Rc L (de7) R.
f	s	l	s	f	
ta,	ta,	l,	l,	r	

4)

l	r'	d'	t	l	
l	l	l	se	l	F Rb Lc M (se7) L
d'	r'	m'	r'	d'	
f	f	m	m	l	

4)

m	l	s	fe	m	
m	m	m	re	m	D Lb Mc T (fe re7) M.
s	l	t	l	s	
d	d	t,	t,	m	

5)

r	m	f	m	r	
r	r	r	de	r	Rb Mb (ta7) Rc, &c.
l	ta	l	s	f	
f,	s,	l,	l,	r	

5)

l	t	d'	t	l	
l	l	l	se	l	Lb Tb (7) Lc, &c.
m'	f'	m'	r'	d'	On weak pulse
d	r	m	m	l	

5)

m	fe	s	fe	m	
m	m	m	re	m	Mb Eb (7) Mc, &c.
t	d'	t	l	s	
s,	l,	t,	t,	m	

^{7}SE is, however, the most distinctive chord for Transition.

(^{se}M is ambiguous, as will be shown hereafter).

6)

r	r	de	de	r	R♭	^{ta7}M	^{b7}DE♭	^{de7}L♯	R.	l	l	se	se	l	L♭	^{7}T	^{7}SE♭	^{se7}M	L	m	m	re	re	m	M♭	^{7}FE	^{fe7}RE♭	$^{fe\,re7}$T♯	M.
l_1	ta_1	—	l_1	l_1						m	f	—	m	m						t_1	d	—	t_1	t_1					
r	s	—	s	f						l	r'	—	r'	d'						m	l	—	l	s					
f_1	m_1	—	m_1	r_1						d	t_1	—	t_1	l_1						s_1	fe_1	—	fe_1	m_1					

7)

f	m	—	m	f	R	^{ta7}Md	^{7}DE	R.	d'	t	—	t	d'	L	^{7}Td	^{7}SE	L.	s	fe	—	fe	s	M	^{7}FEd	^{fe7}RE	M.
l_1	ta_1	—	ta	l_1					m	f	—	f	m					t_1	d	—	d	t_1				
r	s	—	s	f					l	r'	—	r'	d'					m	l	—	l	s				
r	r	de	de	r					l	l	se	se	l					m	m	re	re	m				

Would a Table like this be of use?

One Remove to Left	Original Key	One to Right.
R	L	M
^{ta}M	T	FE
F	D	S
^{ta}S	R	L
^{de}L	^{se}M	$^{fe\,re}$T
TA	F	D
DE	SE	^{fe}RE

General Rule for Transition Cadences.

I. To the Right.

[Mem.— M is to act as the new L.]

1. (Domin^{t} at once). Turn your T into a $\overset{se}{M}$ by sharpening its 3rd and 5th.
(Not often used. Two tones want changing. Sudden & harsh.)

2. (Subdomin^{t} first). Treat your L as a R (or FE as a T) to be followed by a $\overset{se}{M}$ or Lc$\overset{se}{M}$.
(More common. L needs no changing, is a ready-made R).

II. To the Left.

[Mem.— R is to act as the new L.]

1. (Domin^{t} at once). Turn your L into a $\overset{se}{M}$ by sharpening its 3rd
(Very common. Either chromatically, as: $\left\{\begin{matrix} m & mf \\ d & der \\ l & lr \end{matrix}\right\|$ or preceded by your Rc acting as a Lc: ——— $\left\{\begin{matrix} r & de & r \\ f & m & f \\ l & l & r \end{matrix}\right\|$

2. (Subdominant first). Treat your $\overset{ta}{S}$ as a R (or $\overset{ta}{M}$ as a T) to be followed by a $\overset{se}{M}$ or Lc$\overset{se}{M}$.
(Not so common. S needs changing, is <u>not</u> a ready-made R)

One Remove to Right.

(1) Anal. 346

By R (or T6) ^{se}M. (Returning by ^{se7}M.)

Key Bb.

Key F. 1. 1. Key Bb.

95, a.

l_1	d	m	m	re	m	—	—	r	d	l_1	l_1	se_1	l_1	—	—	
m_1	l_1	t_1	d	$t_1.l_1$	s_1	—	—	se_1	l_1	f_1	f_1	$m_1.r_1$	d_1	—	—	
d	m	m	l	fe	m	—	—	t_1	l_1	d	r	t_1	l_1	—	—	
l_1	l_1	se_1	l_1	t_1	m_1	—	—	m_1	f_1	f_1	r_1	m_1	l_1	—	—	

fe

347

(2) Anal.

By (R / Rb) Lc ^{se7}M. (Returning by ^{se}M.)

Key D.

A 1. 1. D.

95, b. 96, a.

l	se	l	d'	t	l	s	—	se	t	l	f	m	r	d	—	
d	m	m	m	m	re	m	—	m	m	m	r	d	t_1	l_1	—	
l	m	l	l	s	fe	s	—	t	se	l	l	l	se	l	—	
l_1	t_1	d	l_1	t_1	t_1	m	—	m	r	d	r	m	m	l_1	—	

Key C. G. 1. 1. C.

95, c. 96, b.

l	m'.r'	d'	l	s	fe	m	—	m	bah.se ⊗	l	r'	d'	t	l	—	
m	m	m	m	m	re	m	—	m	m	m	l	l	se	l	—	
d'	t	l	l	t	-.l	s	—	se	l.t	d'	f'	m'	-.r'	d'	—	
l_1	se_1	l_1	d	t_1	t_1	m	—	m	r	d	r	m	m	l_1	—	

⊗ bah as O.F., Passing-tone, &c. often has a Third accompanying it.

Key F. 350 By $\underline{\overset{7}{T}\ \overset{se}{M}}$. (Returning by $\overset{se}{M}$). Progression **LFE** (3—).

C.1. I.F. ⊗ ⊗

96, a.

m	—	|l	d'	l	fe	|s	—	se	—	|l	f	r	t,	|d	—
d	—	|m	m	m	re	|m	—	m	—	|l,	l,	l,	se,	|l,	—
l	—	|l	l	d'	t	|t	—	t	—	|l	l	f	m	|m	—
l,	—	|d	l,	fe,	t,	|m,	—	m	—	|f	r	t,	m	|l,	—

Third trebled to avoid Consecutive Fifths.

357 By $\underline{\text{Tb Lc}\ \overset{se}{M}}$. (Returning by $\overset{se}{M}$.) Progression **LFEb** (3—).

Key D.

A.1. I.D.

96, b.

m	l	|d'	l	s	fe	|s	—	se	l	|f	r	d	t,	|d	—
d	m	|l	fe	m	re	|m	—	m	d	|r	t,	l,	se,	|l,	—
l	l	|l	d'	t	t	|t	—	t	l	|l	f	m	m	|m	—
l,	d	|l,	l,	t,	t,	|m	—	m	f	|r	r	m	m	|l,	—

348 (Returning by ^{7}SEc.)

Key Eb. Bb.1 I.Eb.

97.

d'	t	l	|s	fe	s	—	|—	f	m	r	|d	t,	d	—	|—
m	m	m	|m	re	m	—	|—	t,	d	l,	|l,	se,	l,	—	|—
l	se	l	|t	t	t	—	|—	se	l	f	|m	m	m	—	|—
l,	m	d	|t,	t,	m	—	|—	r	d	r	|m	m	l,	—	|—

Eb. Bb.1. 349 I.Eb.

Or:

d'	t	|d'	l	s	fe	|s	—	f	m	|f	r	d	t,	|d	—
m	m	|m	m	m	re	|m	—	t,	d	|l,	l,	l,	se,	|l,	—
l	m'	|d'	d'	t	l	|s	—	se	l	|f	f	m	r'	|d'	—
l,	se,	|l,	l,	t,	t,	|m	—	r	d	|r	r	m	m	|l,	—

Key C. (Returning by R.) Use F.P-tones.

G.1. I.C.

98, a.

m'	r'	|d'	l	s	fe	|s	—	l	t	|d'	r'	d'	t	|d'	—
l	l	|m	m	m	re	|m	—	m	m	|l	l	l	se	|l	—
d'	t	|l	l	t	t	|t	—	d'	r'	|m'	f'	m'	m'	|m'	—
l_1	l_1	|l_1	d	t_1	t_1	|m	—	l	l	|l	r	m	m	|l_1	—

(Returning by F.)

Key F. C.1. I.F.

98, b.

m	l	|s	fe	m	re	|m	—	l_1	r	|d	t_1	l_1	se_1	|l_1	—
m	m	|m	re	m	t_1	|t_1	—	l_1	l_1	|l_1	se_1	l_1	m_1	|m_1	—
d'	l	|t	l	s	fe	|s	—	d'	f	|m	r	d'	t_1	|d	—
l_1	d	|t_1	t_1	t_1	t_1	|m_1	—	f_1	r_1	|m_1	m_1	m_1	m_1	|l_1	—

By 7b (on Weak pulse). (Returning by R.)

Key D. A.1. I.D.

99.

m	|l	d'	|t	l	s	—	|—	m	r	f	|m	r	d	—	|—
m	|m	fe	|s	fe	m	—	|—	m	l_1	t_1	|d	t_1	l_1	—	|—
d'	|m'	m'	|m'	re'	m'	—	|—	d'	l'	l'	|l	se	l'	—	|—
l_1	|d	l_1	|t_1	t_1	m	—	|—	l	f	r	|m	m	l_1	—	|—

(Remove to Right.)

Sometimes, in very rapid Transitions, the Dominant of one Key, ~~also~~ instead of being resolved in its Tonic, is followed by the Dominant of another Key.

Plan 35 Semi-Cadence (not Tonic Cadence) in the new Key.

Key C. (Plan ?) The 7th Chord is Domnt in one Key; (next is Domnt in another Key.

100.

m'	r'	d'	l	s	l	t	—	t	d'	r'	f'	m'	r'	d'	—
m	m	m	f	s	m	fe	—	se	l	l	l	l	se	l	—
d'	t	l	d'	m'	m'	re'	—	r'	d'	t	t	d'	t	l	—
l	m	l	f	m	d	t,	—	m	l	f	r	m	m	l	—

(bah ?)

Or this Air:

d'	r'	d'	l	s	l	t	—	t	l	t	r'	d'	t	l	—

One Remove to Left.

(2) Anal. 34

By R M (se l) (Returning by M (se))

Key E. I.A. E.I.

101.

l	l	s	s	f	—	m	m	r	r	d	—
m	f	r	de	r	—	t,	d	l,	se,	l,	—
d'	r'	ta	l	l	—	se	l	f	m'	m	—
l,	f,	s,	l,	r	—	m	d	r	m	l,	—

*Or, (as that below is really Transition from a Major Key):

t	m'	r'	d'	ta	l	s	f	&c.
s	m	m	m	s	f	m	r	
r'	d'	se	l	r'	r'	de'	r'	
s,	d	t,	l,	s,	l,	l,	r	

Key C. By R Lc M. (Returning by M.)

1.F. C.1.

102.	m	l d'	|t t	l —|— t	d' m'	|r' r'	d' —|— t	m' r'	|d' ta	l s	|f m	l d'	|t t	l —|—
	d	m m	|f m.r	d —|— s	s s	|l s.f	m —|— s	s s	|s s	f m	|r t₁	d m	|f m.r	d —|—
	l	l l	|l se	l —|— r'	d' d'	|d' t	d' —|— r'	d' t	|d' r'	r' de'	|r' se	l l	|l se	l —|—
	l₁	d l₁	|r m	l —|— s	m d	|f s	d —|— s	d r	|m s	l l₁	|r m	d l₁	|r m	l₁ —|—

Or: m m t r / l m l d } &c. The first sounds best.

Key C. 344 By Tb M. (Returning by M)

1.F. C.1.

103, a.	m'	r' f'	|m' de'	r' —|	:t	l d'	|t se	l —|
	l	l l	|s s	f —|	:m	m m	|r r	d —|
	d'	r' r'	|ta l	l —|	:se	l l	|f m	m —|
	l	f r	|s l	r —|	:m	d l₁	|r m	l₁ —|

Key A. 345 By Tb Lc M. (Returning by M.)

1.D. A.1.

103, b.	m	f	|s m	r de	|r —	t₁ d	|r t₁	l₁ se₁	|l₁ —
	d	r.d	|ta₁ ta₁	l₁ l₁	|l₁ —	se₁ l₁.s₁	|f₁ f₁	m₁ m₁	|m₁ —
	l	l	|m s	f m	|f —	m m	|t₁ r	d t₁	|d —
	l₁	r	|s₁ s₁	l₁ l₁	|r₁ —	m₁ l₁	|r₁ r₁	m₁ m₁	|l₁ —

(1.) Anal. 346 By Lb Mc. ⊗ (Returning by 7SEb.)

Key Bb. 1.Eb. Bb.1.

104.	l₁	t₁ d	|r m.s	f — |— f	m r	|d t₁.r	d — |—
	m₁	f₁ s₁	|l₁ l₁	l₁ — |— se₁	l₁ f	|m₁ m₁	m₁ — |—
	d	r m	|r' de	r — |— r	d l₁	|l₁ se₁	l₁ — |—
	l₁	l₁ s₁	|f₁ m₁	r₁ — |— t₁	d₁ r₁	|m₁ m₁	l₁ — |—

⊗ Very Common in Transition to the Left.

1 Remove to Left.

By ^{7}Td ^{se7}Mb. (Returning by ^{7}SE b.) {Second half an exact repetition of first half.}

Key B♭. F.1. I.B♭. I.E♭. B♭.1.

105.

l_1	—	t_1	r	d	—	d	—	t_1	l_1	s_1	fe_1	s_1	—	r	—	m	s	f	—	f	—	m	r	d	t_1	d	—
m_1	—	f_1	m_1	m_1	—	re_1	—	m_1	m_1	m_1	re_1	m_1	—	l_1	—	ta_1	l_1	l_1	—	se_1	—	l_1	l_1	l_1	se_1	l_1	—
d	—	r	t_1	l_1	—	l_1	—	s_1	d	t_1	t_1	t_1	—	f	—	s	m	r	—	r	—	d	f	m	m	m	—
l_1	—	l_1	se_1	l_1	—	fe_1	—	s_1	l_1	t_1	t_2	m_1	—	r_1	—	r_1	de_1	r_1	—	t_2	—	d_1	r_1	m_1	m_1	l_1	—

By Chromatic change of L into ^{de}L (=^{se}M). (Returning by ^{7}SE.)

Key G. 343

{From Bach's Motett, p.2. (chords lengthened) Not necessary to have 5 voices.}

						I.C.				G.1.													
m	l	se	l	—	—	s	—	—	f	—	f	f	—	m.r	d	—	—	⊗	(l t l / m f m) not bad, making only 4ths, not 5ths.
d	m	r	m	—	—	m	—	—	r	—	r	r	—	m.t_1	l_1	—	—		
l_1	l_1	t_1	l_1	—	—	l_1	—	—	l_1	—	se.l_1	t_1	—	t_1.se_1	m_1	—	—		
m	m	f	m	—	—	m	—	—	f	-.m	r.d	t_1	—	t_1.m	m	—	—		
l_1	d	t_1	d	—	—	de	—	—	r	-.d	t_1.l_1	se_1	—	se_1.m_1	l_1	—	—		

⊗

Gradual; by ^{se}M, R, &c. (No Return.) {"Make a Continuation, with Return to Key D." (?).}

Key D. From Bach's Motett, p.2. (1st and last chords altered)

						I.G.													
l	l	|r'	d'.t	t	—	l	:	l	l	|s	f.m	m	—	|r	:	"Interlacing" not to be imitated
m	f.s	|l	l	l	se	|m	:	f	m	|r	r	r	de	|l_1	:	
d'	d'	|f'	m'	f'	m'.r'	|de'	:	r'	m'.f'	|s'.s	l	ta	l.s	|f	:	
l	f.m	|r	l_1	r	m	|l_1	:	r	d	|ta_1	l_1	s_1	l_1	|r	:	
						x				x		x	x					

x (Here ^{de}L (=^{se}M) suggests the new key; ^{ta}S (=R) confirms it, & ^{ta7}Mb ^{de7}L (=^{7}Tb ^{se7}M) establish it.

· by ^{7}SE.

One to Right by $\left(\frac{^{7}\text{Td}}{\text{Rc}}\right)$ ^{7}SE.

	Key Bb.	I.Eb.	Bb.I.	F.I.	I.Bb.
108, a.	m — f | f — m	r — de	r — —	t₁ — d	d — t₁
	d — l₁	t₁ — d	l ta₁ s₁	s₁ — l₁	fe₁ — s₁
	l₁ — r	r — d	r s m	m — l₁	l₁ — s₁
	l₁ — l₁	l₁ se₁ l₁	f₁ s₁ l₁	f₁ — —	m₁ — m₁
		(se₁ —)		r₁ — —	(m₁ re₁ re₁ —) m₁

	I.Bb.	
108, a.	l₁ — se₁	l₁ — —
	m₁ f₁ r₁	d₁ — —
	l₁ r t₁	d — —
	d₁ r₁ m₁	l₁ — —

& One to Right

One to Left by R ^{7}SEc.

	Key G.	I.C.	I.F.	C.I.	G.I.
~~108, b.~~	l₁ se₁ l₁ | l₁ se₁	l₁ —|— r	de r | r de	r —|— s	fe s | l s
	m₁ m₁ m₁ | f₁ m₁	m₁ —|— ta₁	ta₁ l₁ | ta₁ l₁	l₁ —|— d	l₁ ta₁ | d ta₁
	d t₁ d | r r	d —|— s	m f | s s	f —|— ma	ma r | ma r
109.	l₁ m₁ d | t₁ m₁	l₁ —|— s₁	s₁ f₁ | m₁ l₁	r₁ —|— d₁	d ta₁ | fe₁ s₁

	C.I.	G.I.
~~108, b.~~	f m | r d	t₁ l₁ | l₁ se₁
	l₁ s₁ | f₁ l₁	se₁ l₁ | f₁ m₁
	r de | r f f m	r r
109.	l₁ l₁ | r r d	t₁ m₁

Really:	I.C.	I.F.	C.I.	G.I.
	^{r}l se l | l se	l —|— ^{r}l	^{s}d' t | l	^{s}d t₁ l₁ | l₁ se₁
	^{ta}f f m | f m	m —|— ^{s}r	t₁ d | r d	^{t}m r | d ^{m}l₁ se₁ l₁ | f₁ m₁
	^{s}r' t d' | r' r'	d' —|— ^{ta}f	f m | f m	^{m}l se | l m m | r r d
	^{s}r r d | t₁ m	l₁ —|— ^{s}r₁	r d | se₁ l₁	^{t}m m | l₁ m d | t₁ m₁
				^{d}f f
				^{l}r r

	I.C.	I.F.	C.I.	G.I.
	l₁ —|— r	de r | r de	r —|— s	fe s | l s
	m₁ —|— ta₁	ta₁ l₁ | ta₁ l₁	l₁ —|— d	l₁ ta₁ | d ta₁
	d —|— s	m f | s s	f —|— ma	ma r | ma r
	l₁ —|— s₁	s₁ f₁ | m₁ l₁	r₁ —|— d₁	d ta₁ | fe₁ s₁

	C.I.	G.I.
	f m | r d	t₁ l₁ | l₁ se₁
	l₁ s₁ | f₁ l₁	se₁ l₁ | f₁ m₁
	r de | r f f m	r r
	l₁ l₁ | r r d	t₁ m₁

1 Remove by ^{7}SE.

(One to Left by ^{7}SE alone.)

Haydn's Spring, p. 30.

Key B♭.

| | | |

Two Removes to Right.

Transition of 2 Removes is most commonly from the key of the Dominant to that of the Subdominant (or vice versâ). That is, the tune oscillates from Left to Right & from Right to Left, without stopping at the Original key which lies between. (As a pendulum shoots across from side to side without stopping in the middle.) In that case "the Ear sufficiently remembers the Original key" to make the Oscillation across it not much harsher than One Remove.

By ^{7}SEc.

Key C. ("E♭" in original).

12th Mass, p. 14.

												I. F.				G. 2.				I. C.			
112.	d'	t	-t	d'	-s	t	-t	l	-l	ta	-ta	l	-l	d'	-d'	t	-t	t	-t	d'	-d'		
	s	f	-f	m	-m	m	-m	m	-m	m	-m	f	-r	fe	-fe	s	-m	f	-f	m	-m		
	m'	r'	-r'	d'	-d'	r'	-r'	d'	-d'	de'	-de'	r'	-r'	re'	-re'	m'	-m'	r'	-r'	d'	-m'		
	d	s	-s	s	-s	se	-se	l	-l	s	-s	f	-f	l	-l	s	-s	s	-s	s	-s		
										(^{7}SEc		Lb)		(^{7}SEc		Lb)							
										Sequence.													
		t	-t	l	-l	l	-l	l	-l	l	--	-	se.bah	se	l								
		m	-m	m	-m	f	-f	fe	-fe	m	--	-	-	-	d								
		r'	-r'	d'	-d'	d'	-d'	d'	-d'	d'	--	t	-	-	l								
		se	-se	l	-l	f	-f	re	-re	m	--	-	-	-	l_1								
								^{fe7}RE	—	Lc													

^{fe7}RE Lc is rather a ~~fee~~ favorite with modern Composers in a Cadence (See Ref. III. 168, last line) Just as ^{fe}R and ^{ta}D in the Major. (See Exercise 124.)

2 Removes.

Elijah, p. 132, Ewer's Small Ed.

By ^{7}SE.

Key G.

113.

I.C. D.2.

Sequence.

This also Oscillates from Subdom.t to Domin.t

I.G.

^{7}SE is a Favorite in transitions of 2 or more Removes, because there is no Ambiguity about it. No other Chord has the same Intervals.

^{se7}M is Ambiguous; it might be ^{7}S in a Major Key 3 Removes off.

See the following Example: Two Removes to Left.

12th Mass, p. 10. Last 3 Chords added.

By ^{se7}M b.

Key G.

114.

(x) 2.7. C.1. G.1.

(x) See next page.

	2.F.	C.1.	G.1.
(x) Really:	${}^{r}m\ m\ |m\ m$	${}^{r}s\ s\ |s\ s$	${}^{fe}t_1\ t_1\ |d$
	${}^{d}r\ r\ |d\ d$	${}^{d}f\ f\ |m\ m$	${}^{m}l_1\ se_1\ |l_1$
	${}^{l}t\ t\ |l\ l$	${}^{l}r'\ r'\ |d'\ d'$	${}^{d'}f\ m\ |m$
	${}^{fe}se_1\ se_1\ |l_1\ l_1$	${}^{fe}t_1\ t_1\ |d\ d$	${}^{l}r_1\ m_1\ |l_1$
	$({}^{fe7}R = {}^{se7}M)$	$({}^{fe7}R = {}^{7}S)$	

N.B. The first two Transitions here are at first sight <u>Identical</u>: there is no reason why the <u>first</u> ${}^{fe7}R$ as well as the <u>second</u> should not be the ${}^{7}S$ <u>of a Major Key, One Remove to Right</u>. We cannot tell till it is resolved in the Tonic-chord; but <u>then</u> we find the one leads to a <u>Minor</u> Tonic-chord, a **L**; the other to a <u>Major</u> Tonic-chord, a **D**. Had we taken the first for a ${}^{7}S$, we should have been 3 Removes wrong.

[In this passage also the tune really <u>oscillates</u> from Subdominant's Key to Dominant's. The whole piece is in <u>Key C.</u> It has already made one Remove to Right, to <u>Key G.</u>, & now swings <u>across</u> to <u>Key F.</u>, & then settles down in Key C. again. (The last 3 Chords are my addition, to bring it back to the Key <u>I</u> started from.) But the principle of "the Ear <u>remembering</u> the Original Key" would hardly apply here, as that Key was left 41 measures back.]

2 Removes.

To Right and Left.

(From Subdomint's key to Domint's; and vice versâ.)

Harm 359

By $\overset{se}{M}$ and $\overset{se7}{M}$.

Key C. ~~1.F.~~ G.2. 2.F. C.1.

115.

d'	m'	—	m'	f'	—	f'	re'	—	re'	m'	—	m'	de'	—	de'	r'	—	r'	t — t	d' —
l	l	—	s	f	—	l	t	—	l	s	—	t	l	—	s	f	—	f	m — r	d —
l	d'	—	de'	r'	—	f'	fe'	—	fe'	s'	—	s'	m'	—	m'	r'	—	l	se — se	l —
l_1	l_1	—	l_1	r	—	r	t_1	—	t_1	m	—	m	l	—	l	r	—	r	m — m	l_1 —
	($\overset{se7}{M}$ L)						($\overset{se7}{M}$ L)						($\overset{se7}{M}$ L)						

By M and T.

(Sequences.)

Key A. 1.D. E.2. 2.D. A.1.

116.

d	f	r	de	r	—	r	s	m	re	m	—	s.f	m.s	f	m	r	—	r.d	t.r	d	t	l_1	—
l_1	l_1	ta_1	l_1	l_1	—	t_1	t_1	d	t_1	t_1	—	ta_1	$ta_1.s_1$	l_1	s_1	f_1	—	f_1	$f_1.r_1$	m_1	r_1	d_1	—
m	r	s	m.s	f	—	fe	m	l	fe.l	s	—	s	s.m	r	de	r	—	r	r.t	l_1	se_1	l_1	—
l_1	f_1	s_1	l_1	r	—	t_1	s_1	l_1	t_1	m_1	—	$m_1.f_1$	$s_1.ta_1$	l_1	l_1	r_1	—	$t_1.d_1$	$r_1.f_1$	m_1	m_1	l_1	—
	(R $\overset{se}{M}$ L).						(M Lb R $\overset{se}{M}$ L).						(T ~~Tbc~~ Lc $\overset{se7}{M}$ L).										

Transition with Change of Mode.

I. MAJOR TO MINOR.

One Remove to the Right.

By R M^{se}. (Returning by F.)

Key G. D.l. l.G.

117. (a)

m –	m re	m –	d –	d t_1	d –	‖
d –	d t_1	t_1 –	l_1 –	l_1 s_1	s_1 –	
s –	l fe.l	s –	m –	f r.f	m –	
d –	l_1 t_1	m_1 –	l_1 –	f_1 s_1	d –	‖

By R♭ M^{se}.

Key A. E.l. l.A.

118. (b)

d m	l fe	m –	m d	l_1 t_1	d –	‖
s_1 d	l_1 l_1	s_1 –	l_1 m_1	f_1 f_1	m_1 –	
m –	m re	m –	d –	d r	d –	
d –	d t_1	m_1 –	l_1 –	l_1 s_1	d_1 –	‖

By R♭ L♭ M^{se}. (Returning by F.)

Key E♭. B♭.l. l. E♭.

118.

s	m s | d' l	s fe | m̂ m	d m | l f	m r | d	‖
m	d r | m m	m re | m d	l_1 t_1 | d d	d t_1 | d	
	|	|	|	|	
d	d t_1 | l_1 d	t_1 t_1 | m l_1	l_1 s_1 | f_1 l_1	s_1 s_1 | d	‖

Tenor not needed, but can be added.

Or: Key G. D.l. l.G.

s	m – l | s – fe	m – – | – – m	d – f | m – r	d – – | – –	‖
d	d – l_1 | t_1 – l_1	s_1 – – | – – s_1	l_1 – l_1 | s_1 – f_1	m_1 – – | – –	
m	s – m | m – re	m – – | – – d	f – d | d – t_1	d – – | – –	
d	d – d | t_1 – t_1	m_1 – – | – – m_1	f_1 – f_1 | s_1 – s_1	d – – | – –	‖

By ^{7}Tc ^{se}M.

(Returning by ^{7}S.)

Key A (or G.)

119.

d	—	l₁	t₁	t₁	—	l₁	—	t₁	d	l₁	s₁	s₁	—
s	—	fe	fe	s	—	m	—	f	m	r	r	m	—
d	—	d	t₁	m₁	—	l₁	—	s₁	d₁	f₁	s₁	d	—

* Or: the Second phrase, (Returning by R.Tb)

m	—	f	m	r	r	d	—
s₁	—	l₁	t₁ d	d	t₁	d	—
s	—	f	s	l	s.f	m	—
m₁	—	r₁	d₁	f₁	s₁	d	—

Or:

m	—	f	m	m	r	d	—
s₁	—	t₁	d	l₁	t₁	d	—
s	—	s	s	f	f	m	—
m₁	—	r₁	d₁	f₁	s₁	d	—

One Remove to Left.

^{7}Se

Very Common. Especially in Sequences.

See Repr. II. 38, meas. 15, 16, 17, 18, 19. — Congr. Ch. Mus. 87, Bishopsthorpe 105, St. Werburg. — Philippi, Sabb. Hy & J. Pbk, Hogarth, Loughton, Kenilworth.

By ^{se7}M.

(Returning by ^{7}S.)

Key E♭.

120.

	l.A♭.					E♭.l.							
s	s	f	m	f	—	f	f	m	r	m	—
m	m	r	de	r	—	r	r	d	t₁	d	—
d'	de'	r'	l	l	—	l	t	d'	s	s	—
d	l₁	—	l₁	r	—	r	s₁	—	s₁	d	—

Or:

Key F.

m	m	l	⊗ s	f	—	r	r	s	⊗ f	m	—
d	l₁	—	l₁	l₁	—	l₁	s₁	—	s₁	s₁	—
s	s	—	m	r	—	f	f	—	r	d	—
d	de	—	de	r	—	r	t₁	—	t₁	d	—

⊗ Dissonance handed over to another voice to be resolved. Not uncommon.

By Tb Lc ^{se7}M.

(Returning by ^{7}S.)

Key G.

121.

					I.C.								G.I.						
m	d	r	m	s	f	m	r̂	r	t₁	d	r	f	m	r	d̂
s₁	s₁	s₁	d	m	r	de	r	l₁	s₁	s₁	l₁	r	d	t₁	d
d	m	s	s	ta	l	s	f	f	r	d	f	l	s	f	m
d	d	t₁	d	s₁	l₁	l₁	r₁	f₁	f₁	m₁	f₁	r₁	s₁	s₁	d₁

Either of the 3 Upper parts might be Air.

Transition with Change of Mode.

By SE b.

122. { Re-harmonize "No 184, Langdon's Chant," as in Sabb. Hy. & T. Bk, p. 188.
Or, (Dupuis's Chant, No 8, of Congr. Ch. Music.
Soaper's — " —, No 40, of Congr. Psalmist.
Henley's — " —, No 45, of — " — — " —

By Tc Lc M^set.

(de L or DE often appears for a moment in Cadences of a Major Key.)

Key G.

123.

s	l	— se	l	— f	m	— —	—	— m	r	— de	r	— t_1	d	— —	—
m	m	— r	d	r t_1	d	— —	—	— s_1	l_1	— s_1	f_1	l_1 s_1	s_1	— —	—
d'	d'	— t	l	— s	s	— —	—	— s	f	— m	f	— r	m	— —	—
d	m	— m	f	— s	d	— —	—	— ta_1	l_1	— l_1	r_1	— s_1	d_1	— —	—

By 7SE c.

(In Cadence).

(Haydn's Spring, p. 6. Shortened.

For 2 Sopranos & 2 Altos.

Key C. G.1. (Min) I.C. I.F. (Min) C.1.

124.

m'	r'	— r'	re'	— re'	m'	f' r'	s'	— m'	r'	— de'	r'	m' f'	d'	r' t	d' —
d'	d'	— d'	d'	— d'	d'	r' t	d'	— s	l	— ta	l	de' r'	d'	r' t	d' —
s	l	— l	l	— l	s	— f	m	— m	f	— s	f	s l	m	— r	d —
m	f	— f	fe	— fe	s	— f	m	— m	f	— s	f	m r	s	— s_1	d —
d?															

By M^se and 7SE b.

{ Sequence & Cadence. }

(12th Mass, p. 47. Shortened.

Key Bb. I.Eb (Min) I.Eb. (Min)

125.

s	— m	s f	:	f — r	f m	:	s — s	f —	:	f — r	d —	:			
s_1	— l_1	l_1 l_1	:	s_1 — s_1	s_1 s_1	:	ta_1 — ta	l_1 —	:	s_1 — f_1	m_1 —	:			
m	— de	m r	:	r — t_1	r d	:	de — de	r —	:	r — t_1	d —	:			
d_1	m_1 l_1	r r_1	:	t_2 r_1 s_1	d d_1	:	m_1 — m_1	f_1 —	:	s_1 — s_1	d_1 —	:			

The Dissonances in meas^s 2 and 4 are F.H.F., prepared distantly.

Measures 5 and 6 may be regarded as part of the final Cadence.

Two Removes to the Right.

360

By $\overset{se}{M}b$.

(Oscillating from Subdominant's Key to Dominant's.)

Key F. 1. Bb. C.2. (Min) 1. F.

126.

s	s	m	s	f	m	f	–	l	l	s	d'	d'	t	d'	–				
m	r	d	r	d	ta_1	l_1	–	r	t_1	t_1	d	s_1	f_1	m_1	–				
d'	s	l	ta	l	s	f	–	f	fe	s	m	m	r	d	–				
d	t_1	l_1	s_1	d	d	f_1	–	r_1	re_1	m_1	l_1	s_1	s_1	d	–				

Or:

d.r	m	r	d	–			
m.f	s	f	m	–			

By $\overset{se}{M}c$.

(Directly from Original Key & back to it.)

Key C. D.2. (Min.) 2. C.

127.

d'	–	t	l	s	–	^{s}f	–	m	d'	t	t	l	–	^{l}t	–	d'	r'	m'	–	l	–	s	m'	r'	r'	d'	–
s	–	s	f	m	–	^{m}r	–	m	m	f	m.r	d	–	^{f}s	–	m	s	s	–	f	–	s	s	l	s.f	m	–
m'	–	r'	t	d'	–	^{t}l	–	se	l	l	se	l	–	$^{d'}r'$	–	d'	t	d'	–	d'	–	t	d'	d'	t	d'	–
d	–	s	r	m	–	^{m}r	–.d	t_1	l_1	r	m	l_1	–	$^{f_1}s_1$	–	l_1	s_1	d	–	f.m	r	d	f	f	s	d	–

Or: ~~Key Bb.~~

127b. Plan 361

Key A. (or Bb) B.2. (Min.)

d	–	r	d	–	t_1	d	– –	–	–	^{r}d	–	r	d	–	t_1	d	– –	–	–	l_1	–	l_1	t_1	–	t_1
s_1	–	l_1	s_1	–	f_1	m_1	– –	–	–	$^{fe_1}m_1$	–	f_1	m_1	–	r_1	d_1	– –	–	–	m_1	–	l_1	l_1	–	se_1
m	–	f	m	–	r	m	– –	–	–	$^{t_1}l_1$	–	l_1	l_1	–	se_1	l_1	– –	–	–	d	–	f	f	–	m
d	–	f_1	s_1	–	s_1	d_1	– –	–	–	$^{t_2}l_2$	–	r_1	m_1	–	m_1	l_1	– –	–	–	t_1	–	t_1	t_1	–	m_1

⊗ Though the first 3 Chords (of Transition) might be in the Key of E. (One Remove), yet the Cadence form of this 2nd phrase, in imitation of the 1st phrase, makes it all pass as in Key B.2.

Transition with Change of Mode.

2. A.

r	— f	| m	— r	| d	— — | — — —	^{d}r	— f	| m	— r	| d	— — | — — —	‖
f_1	— l_1	| l_1	— t_1	| l_1	— — | — — —	$^{s_1}l_1$	— f_1	| s_1	— s_1	| s_1	— — | — — —	‖
r	— r	| d	— se_1	| l_1	— — | — — —	^{d}r	— r	| d	— f	| m	— — | — — —	‖
f_1	— r_1	| m_1	— m_1	| f_1	— — | — — —	$^{ma_1}f_1$	— r_1	| s_1	— s_1	| d_1	— — | — — —	‖

See Congr. Ch. Music, 30, Doversdale.

Two Removes to the Left.

By $\overset{se^7}{M}$. (Ambiguity again). 12th Matt, p. 41.

Key G. (or, say "Key D.", and ✝)

128.

m	f	— f	m:	:m	f	— f	m:	⊗																			
d	r	— r	d:	:d	r	— r	d:	:s	fe	— fe	s:	:s	l s	fe	s:	‖											
s	s	— s	s:	:s	s	— s	s:	:d	d	— d.r	r:	:r	mar	d	ta_1:	‖											
d	t_1	— t_1	d:	:d	t_1	— t_1	d:	:m	l	— l	ta:	:ta	d' ta	l	s:	‖											
								:d	r	— r	s_1:	:s	d r	r	s_1:	‖											

2. Key F. (Min.) (or, say "2. C.")

(⊗ Really:

:s	^{fe}se	— se	l:	:l	t l	se	l:	‖																			
:d	^{d}r	— r.m	m:	:m	f m	r	d:	‖																			
:m	^{l}t	— t	d':	:d'	r' d'	t	l:	‖																			
:d	^{r}m	— m	l_1:	:l	r m	m	l_1:	‖																			

✝ "Compose an Appendix, with return to Key D." (?)

Such as: E.g.

Continuing in Key C.

D. 2.

l	t	— t	l:	:l	t	— t	l:	:r'	^{de}t	— t	d':	:d'	r' d'	t	d':	‖											
m	f	— f	m:	:m	f	— f	m:	:l	^{l}s	— s	s:	:s	l s	f	m:	‖											
d'	r'	— r'	d':	:d'	r'	— r'	d':	:f'	^{s}f'	— f'	m':	:m'	f' m'	r'	d':	‖											
l	se	— se	l:	:l	se	— se	l:	:f	^{m}r	— r	d:	:d'	f s	s	d:	‖											

By T b L c M (a or d.)

{ Oscillation from Dominant to Subdom^t Key.

Key F. C.1. 2. B♭. (Min.) F.1.

129,a

s	l se	l	t	– l	s	– –	– –	m	r de	r	m	– r	d	– –	– –
m	m r	d	r	– d	t_1	– –	– –	ta_1	l_1 s_1	f_1	s_1	– t_1	d	– –	– –
d'	d' t	l	s	– fe	s	– –	– –	s	f m	r	d	– f	m	– –	– –
d	m –	l_1	r	– r	s_1	– –	– –	s_1	l_1 –	r	s_1	– s_1	d_1	– –	– –
	a.		b.						c.		d.				

Or: Key E♭. B♭.1. 2. A♭. (Min.) E♭.1.

d'	d' –	t	l	– fe	s	– –	– –	s	f	– m	r	– t_1	d	– –	– –
m	m –	m	m	– d	t_1	– –	– –	ta_1	l_1	– l_1	l_1	– s_1	s_1	– –	– –
s	l –	se	l	– l	s	– –	– –	m	r	– de	r	– f	m	– –	– –
d	m –	r	d	– r	s_1	– –	– –	s	l_1	– s	f_1	– s_1	d	– –	– –
	a.		b.						c.		d.				

N.B. In Major passages, often a few chords of Minor (still in the Original Key) precede & introduce a Transition One Remove to Right. (e.g. Rip. II. 165, meass. 3-4, &c.) Now the progression c. is to d. exactly in the same relation as a. is to b. The reason for both being so common must, I think, be the same. A The prominence given to L (which is the R of One Remove to Right) seems somehow to incline us to Transition to Right. We know how often such Transition has in the Bass,

or, | d l_1 | s_1 || instead of (or, | d r s_1 | l_1 r s_1 ||.

or, | l_1 l_1 | s_1 ||

Transition with Change of Mode.)

By R Lc Md (se7).

129, b.

Key G.					D.1.				2.C.				G.1.		
d	d	r	m	s	s	fe	s	s	f	m	r	d	d	t_1	d
s_1	d	t_1	d	r	m	d	t_1	ta_1	l_1	l_1	l_1	s_1	l_1	f_1	m_1
m	s	s	s	s	d'	l	s	r	r	de	r	m	f	r	d
d	m	r	d	t_1	l_1	r	s_1	s_1	l_1	s_1	f_1	m_1	r_1	s_1	d_1

Or:

By Rb Lc SEc.

(Make Air to the Alto and Bass?)

Key G.					D.1.				2.C.				G.1.		
s	f	m	r	d.r	m	fe	s	s	f	m	r	d.s_1	l_1	t_1	d
m	r	d	s_1.f_1	m_1.s_1	d	l_1	t_1	r	r	de	r.l_1	s_1.m_1	r_1	f_1	m_1
d	s_1	l_1	t_1	d.t_1	l_1	r	s_1	ta_1	l_1	s_1	f_1	m_1.d_1	f_1	s_1	d_1

(The only time I have allowed myself a "Querstand.")

II. Minor to Major.

The above examples of Major to Minor are also examples of Minor to Major in returning to their Original keys.

Two Removes to Right.

Harsh better method 362

By 7s.

(From Subdom^ts to Dom^ts Key.

Key C. (Min.) — I.F. (Min.) — G. 2. (Maj.) — I.C. (Min.)

130.

l	t d'	t t	l –	– r'	m' f'	m' m'	r' –	– r'	t l	s l	fe fe	m̂ m'	r' d'
m	m l	l se	l –	– ta	l l	ta l.s	f –	– fe	s fe	s m	m re	m (s)	se l
d'	m' m'	f' m'.r'	d' –	– r'	de' r'	r' de'	r' –	– r'	r' d'	t d'	d' t.l	s t	m' m'
l	se l	r m	l –	– s	m r	s l	r –	– r	s r	m d	l, t,	m m	m l
		7Tb se M				(7Tb se M)				(s D 7S L Rb 7Tb se M L)			

t t	l –	–																	
l se	l –	–																	
f' m'.r'	d' –	–																	
r m	l –	–																	
7Tb se M																			

Or:

l	t d'	t t	l –	– r'	m' f'	m' m'	r' –	–
l	se l	l se	l –	– r	de r	r de	r –	–
d'	m' m'	f' m'.r'	d' –	– ta	l l	ta l.s	f –	–
l	m l	r m	l –	– s	m r	s, l,	r –	–

r'	d' t	l s	fe fe	m̂ m'	r' d'	t t	l –	–
l	l s	fe m	m re	m s	se l	l se	l –	–
f	fe s	r'.d' t	d' t.l	s t	m' m'	f' m'.r'	d' –	–
r	r r	r m	l, t,	m m	m l	r m	l –	–
	(7S Dc S L		7Tb se M L)					

Transition with Change of Mode.

Three Remove

Sequence of Cadences.

Each of the 7 Scale-tones becomes in turn the Tonic; d, s, f, as d (Major); r, l, m, t, as l (Minor).

131.

Key A. (Maj.) d tonic.				E.1. (Maj.) s tonic.				2.D. (Min.) r tonic.				A.1. (Min) l tonic.				E.1. (Min) m tonic.			
d	d	t_1	d	l_1	s_1	fe_1	s_1	m	r	de	r	t_1	l_1	se_1	l_1	f	m	re	m	d
s_1	s_1	s_1	s_1	m_1	r_1	r_1	r_1	t_1	l_1	l_1	l_1	f_1	m_1	m_1	m_1	d	t_1	t_1	t_1	s_1
m	m	r.f	m	d	t_1	l_1.d	t_1	s	f	m.s	f	r	d	t_1.r	d	l	s	fe.l	s	m
d_1	s_1	s_1	d_1	d_1	r_1	r_1	s_1	s_1	l_1	l_1	r_1	r_1	m_1	m_1	l_1	l_1	t_1	t_1	m_1	m_1

~~2 to Right~~																							
1 to Right.								Dc	S	D	Lb	Sc								Lc	se M	L	Fb
Original Key.	D	Dc	S	D	Lb	Sc										Lc	se M	L	Fb	Mc			
1 to Left.													Lc	se M	L	Fb	Mc						

(ta)

⊗ B.1. (Min) t tonic.				3.D. (Maj.) f tonic.				A.1. (Maj.) d tonic.		
t_1	le_1	t_1	s	f	m	f	r	d	t_1	d
fe_1	fe_1	fe_1	r	d	d	d	l_1	s_1	s_1	s_1
r	de.m	r	s	l	s.ta	l	f	m	r.f	m
fe_1	fe_1	t_1	t_1	d	d	f_1	f_1	s_1	s_1	d

2 to Right.	Lc	se M	L	Fb	MAc										
1 to Right.	Mc														
Original key.									Dc	S	D.				
1 to Left.						Dc	S	D	Lb	Sc					

(ta)

⊗ B. 3.D.

Really:

l_1	se_1	l_1	f	ma d'	t		
m_1	m_1	m_1	d	ta s	s		
d	t_1.r	d	f	s m'	r'		
m_1	m_1	l_1	l_1	ta s	s		

It shows how pleasant mere Cadences are, that the above, though so mechanically constructed & monotonous (?), sounds actually "pretty."

3 measures are in A,	2 Major,	1 Minor.	Original Key
2 " " " E,	1 "	1 "	Dominant's
2 " " " D,	1 "	1 "	Subdom^ts
1 " " " B,		1 "	Dom^ts Dom^ts
	4 "	4 "	

The same, descending diatonically through the Scale.

366

132.

Key C. (Maj.) d is tonic.		D.2. (Min.) t is tonic.	2.C. (Min.) l is tonic.	G.1. (Maj.) s is tonic.
m'	m' — r' | d' — d'	r' — de' | t — t	d' — t | l — l	t — l | s —
d'	d' — t | d' s l	t — le | t fe s	l — se | l m f	s — fe | s r
s'	s' — f' | m' — m'	fe' — m' | r' — r'	m' — r' | d' — d'	r' — d' | t —
d	s — s | d' — l	fe — fe | t — s	m — m | l — f	r — r | s —

2 to Right .....

1 to Right .....

Original Key. } D Dc 7S D L fe Tc = Lc se 7M L F ta Sc ..... = Lc se 7M L F Sc = Dc 7S D .....

~~1 to Left~~

Transition with Change of Mode.

2.F. (Maj.) f is tonic.				G.2. (Min.) m is tonic.				2.F. (Min.) r is tonic.				C.1. (Maj.) d is tonic.			
s	l –	s |	f – f	s –	fe |	m – m		f – m	| r –	r		m –	r |	d –	
m	f –	m |	f d r	m –	re |	m t₁ d		r –	de |	r l₁ t₁		d –	t₁ |	d –	
t	d' –	ta |	l – l	t –	l |	s – s		l –	s |	f – f		s –	f |	m –	
m	d –	d |	f – r	t₁ –	t₁ |	m – d		l₁ –	l₁ |	r – t₁		s₁ –	s₁ |	d –	

1. to Right. L TAc ..... =Lc seM7 L F Sc ta ..... =Dc S7 D.

Original key } ....

Bah as (chord-tone.)

Harmonize (?) the following Air or Airs.

Key Eb.

134, a.

s	d' t l	s – s	s l t	d' –	m	l s f	m – m	m bah se	l –
m	m – f	s – d	d f r	m –	d	d – r	m – l₁	l₁ r t₁	d –
d'	d' – d'	d' – d'	d' – s	s –	l	l – l	l – l	l – m	m –
d	l₁ s f m₁	– m₁	m₁ f₁ s₁	d –	l₁	f m r	d – d	d r m	l₁ –

Or:

d'	d' t l	s – s	s l t	d' –	d'	l s f	m – m	m bah se	l –
s	m – f	m – d	d f r	m –	m	d – r	d – d	m r t₁	d –
m	s – f	s – d'	d' – s	s –	l	m – r	m – l	l – m	m –
d	d – r	m – m₁	m₁ f₁ s₁	d –	l₁	l₁ – t₁	d – d	d r m	l₁ –

Or:

d' –.d'	t l	s –	s –.s	l t	d' –	d' –.l	s fe	m –	m –.m	bah se	l –
s –.m	r d	t₁ –	d –.d	d f	m –	m –.d	t₁ l₁	s₁ –	l₁ –.l₁	l₁ r	d –
m –.s	s fe	s –	s –.s	f r	d –	d –.m	m re	m –	m –.m	r t	l –
d –.d	r r	s₁ –	m₁ –.m₁	f₁ s₁	d –	l₁ –.l₁	t₁ t₁	m –	d –.d	r m	l₁ –

~~Elijah pt. Carts small Ed.~~

Bah as Chord-tone.

(Elijah, p. 91, Ewer's Small Edn. 1st chord altered.

Key G.	(~~Alm.~~) D.I.	I.G.	I.C.				G.I.				bah?
m	l d'	^{t}m' r'	^{de}se m.f	^{s}r' —	r' r'	d' m'	$^{m'}$l se	l f	m l,	d —	
d	d m	^{fe}t m	^{m}t, t,	^{l,}m —	l se	l l.s	^{fe}t, t,	l, l,	t, l,.s,	fe —	
l	l s	^{fe}t t	$^{m'}$t se	^{m}t -.d'	r' m'	m' m'.r'	$^{d'}$f m	m r	r d.t,	l, —	
l,	f m	^{re}se se	^{l}m m.r	^{de}se —	bah m	l d'.t	^{l}r m	d r	se, l,	r, —	

135.

~~D.I. (Alm.) I.G. (Alm.) I.C.~~

—	t,.l,	se, -.l,	l,
—	se,.l,	m, m,	m,
—	f	t, r	de
—	r,	m, m,	l,

See Messiah, p. 126. (^{se}M ^{bah}R♭ ^{se}M♭ L.)

" " " $\{^{133}_{56.}\}$ (L♭ ^{bah}R ^{se7}M L.)

" Creation, 89, 90. (^{se}M ^{bah}R♭ SE L.)

2. In ^{bah}T.

(Beethoven's Chant.

Key E♭.

m —	m m	m —	m -.fe	s s	s s	s —	s —	s l	t —	bah -.se	l m	m m	m —						
d —	d d	t, —	d —	r m	f m.r	m —	m —	m m	re —	r —	de d	t, d.r	d —						
l —	l l	m —	l —	t d'	r' d'.t	d' —	d' —	d' l	fe —	t, r) —	m l	l se	l —						
l, —	l, l,	se, —	l, —	s, s,	s, s,	d —	d —	d d	t, —	t, —	l, l,	m m,	l, —						

Or, as in Congreg. (Psalmist, 102.

See Messiah, p. 76. (L♭ ^{bah}T♭ ^{se}M L)

" Creation, " 41 (D ^{bah}T SE♭ L)

~~continued at bottom of p. 23.~~ ⊗ "107"

Key G. I. C. G. I.

137.

m	-.m	f	m	r	—	m	-.m	bah	se	l	—
d	-.d	r	de	r	—	t_1	-.d	t_1	t_1	l_1	—
l	-.l	l	l	l	—	se	-.l	r	r	d	—
l_1	-.l_1	l_1	s_1	f_1	—	m_1	-.d_1	r_1	m_1	l_1	—

3. In BAH (7).

Key B♭.

138.

m	f.m	r	d	t_1	l_1	t_1	—	t_1	d.t_1	l_1	r	d	t_1	d	—
l_1	l_1	t_1	l_1	se_1	bah_1	se_1	—	se_1	l_1.se_1	l_1	t_1	l_1	se_1	l_1	—
d	r.d	m	m	(r m	d m)	m	—	m	m.r	d	f	m	m	m	—
l_1	l_1	se_1	l_1	m_1	m_1	m_1	—	m_1	m_1	l_1	r_1	m_1	m_1	l_1	—

7BAH (or is bah a Waving-tone?)

See Messiah p. 60. (D 7BAHc seM♭ L)
" 12th Mass p. 59, 61. (is m holding?)

See Creation p. 89. (seM B7AH seM)
" " p. 90, 91. (seM♭ BAH♭ seM♭)

4. In 2RE.

See 12th Mass, p. 59, 61, 62. (Is the m a holding tone? Or are the other tones mere Wavings in Chord M?)

There need hardly be more Exercises on Bah, as the occasions when it occurs are rare & so peculiar, that almost each time a different Progression seems to be used.

Ex 138 Key Eb

90

s	d'	m'	d'	t	t	r'	t	s	t	d'	t	f	s	t	s	m	f	t	f	r	m	s	m
m	m	s	m	d	r	f	r	t₁	d	m	d	t₁	t₁	r	t₁	s₁	t₁	d	t₁	f₁	s₁	t₁	s₁
d'	s	–	s	t	f	–	f	s	m	–	m	f	r	–	r	m	d	–	d	r	t₁	–	t₁
d	d	–	d	f	r	–	r	m	t₁	–	t₁	r	s₁	–	s₁	d	f₁	–	f₁	t₁	m₁	–	m₁

d	r	–	r	–	d	– –
t₁	t₁	–	t₁	–	d	– –
d	f	–	r	–	m	– –
t₁	f₁	–	s₁	–	d	– –

Ex 137 Key A

60

d	–	s₁	t₁	r	–	t₁	t₁	m	–	t₁	d	f	–	r	–	m	–	r	s	d	–	t₁	m
s₁	–	s₁	f₁	t₁	–	t₁	s₁	t₁	–	t₁	t₁	d	–	t₁	–	d	–	r	r	t₁	–	t₁	t₁
m	–	d	d	f	–	r	r	s	–	m	m	t	–	s	–	s	–	s	t₁	m	–	m	s₁
d₁	–	m₁	f₁	r₁	–	f₁	s₁	m₁	–	s₁	t₁	f₁	–	s₁	–	d	–	t₁	s₁	t₁	–	s₁	m₁

t₁	–	s₁	d	t₁	–	d –
f₁	–	s₁	s₁	f₁	–	m₁ –
d	–	d	m	r	–	d –
f₁	–	m₁	d₁	s₁	–	d₁ –

333 Key C $\underline{t_1}$ is A

l	l	t	d'	r'	m'	m'
m	m	m	m	se	l	se
l	s	se	l	t	d'	t
d	de	r	d	t_1	l_1	r

					t	
–	–	se	l	ta	t	r'
–	–	m	m	m	m	m
–	–	t	d'	de'	r'	t
–	–	m	l	s	se	se
						t or t
l	se	t	l	–	–	t

Ex 342

Key $\underline{T'}$ $\underline{T_1}$ is D

l	m	–	r	d	–
d	l_1	–	se_1	l_1	–
m	m	–	m	m	–
l_1	d	–	t_1	l_1	–

t	m	–	m	r	d
r	d	–	d	t_1	l_1
se	l	–	m	m	–
t_1	d	–	l_1	m_1	–

Ex 171 Key $\underline{T_1}$

d	r	m	f	f	m	r	d																
s₁	s₁	d	s₁	t₁	d	t₁	s₁																
m	s	m	l	s	s	s	m																
d	t₁	d	m	d	d	d	d																
f	f	f	f	f	f	f	f																
r	r	r	r	r	r	r	r																
m	m	m	m	m	m	m	m																
d	d	d	d	d	d	d	d																
f	f	f	f	f	f	f	f																
r	r	r	r	r	r	r	r																
m	m	m	m	m	m	m	m																
d	d	d	d	d	d	d	d																

Key $\underline{T_1}$ t.

r	s	d	r	m	f	f	d	d	r	m	s												
s₁	s₁	d	s₁	t₁	m	f	f	f	f	f	f												
s	s	e	s	s	e	e	e	e	e	e	e												
s₁	t₁	d	m	d	d	d	d	d	d	d	d												
f	f	f	f	f	f	f	f																
r	r	r	r	r	r	r	r																
m	m	m	m	m	m	m	m																
d	d	d	d	d	d	d	d																

G.O.

Ex 135 Key G

G.O.

d	l₁	r	t₁	m	d	f	r	m	d	r	t₁	d	l₁	t₁	d				
s₁	f₁	l₁	s₁	t₁	l₁	d	t₁	s₁	l₁	l₁	s₁	s₁	f₁	f₁	m₁				
m	d	f	r	s	m	l	s	d	f	f	m	m	r	r	d				
d₁	f₁	r₁	s₁	m₁	l₁	f₁	s₁	m₁	f₁	r₁	m₁	d₁	r₁	s₁	d₁				

Ex 139 Key A.

m	d	f	r	s	m	l	s	f	m	r	d	t₁	l₁	t₁	d				
s₁	f₁	l₁	s₁	t₁	l₁	d	t₁	r	d	t₁	l₁	s₁	f₁	f₁	m₁				
d	l₁	r	t₁	m	d	f	r	s	s	s	m	m	d	s₁	s₁				
d₁	f₁	r₁	s₁	m₁	l₁	f₁	s₁	t₁	d	s₁	l₁	m₁	f₁	s₁ (r₁)	d₁				

Ex 343 Key G

m	l	se	l	–	–	s	–	–	f	–	–								
l₁	l₁	t₁	l₁	–	–	l₁	–	–	l₁	–	–								
d	m	f	m	–	–	m	–	–	r	–	–								
l₁	d	t₁	d	–	–	de	–	–	r	–	–								

m	l₁	t₁	d	–	–	t₁	–	–	l₁	–	–								
l₁	m₁	se₁	l₁	–	–	se₁	–	–	l₁	–	–								
d	m	r	m	–	–	r	–	–	d	–	–								
l₁	d	t₁	l₁	–	–	m₁	–	–	l₁	–	–								

No. 333 Key C Dis A

m	m	l	l	t	d'	r'	t'	m'	r'										
		–	–	–		se	se	d'	t'										
						–	–	–	–										
								l'	m'										
								r	se										

G.O.

t	d'																		
r	d																		
f	s																		
r	m																		

f	s	s₁	d																

Jan Cuwler

F6

CONSTRUCTIVE EXERCISES IN ELEMENTARY COMPOSITION.

Cut out nearly half the Exercises all through the book.

CHAPTER I.

THE CHORDS DOH AND SOH.

Two-part Harmony.

1. ADD a second part to the following Air, using only the *thirds* or *sixths* ($\begin{smallmatrix} m & d \\ d & m_1 \end{smallmatrix}$) ($\begin{smallmatrix} s & m \\ m & s_1 \end{smallmatrix}$) ($\begin{smallmatrix} t & s \\ s & t_1 \end{smallmatrix}$) ($\begin{smallmatrix} r & t \\ t_1 & r \end{smallmatrix}$), the *fifths* ($\begin{smallmatrix} s \\ d \end{smallmatrix}$ or $\begin{smallmatrix} r' \\ s \end{smallmatrix}$), or, when *necessary*, unison (the same note in both parts). Keep within the range of a contralto voice. ("Standard Course," p. 44.) Make the melody of the "part" as smooth and diatonic as possible, with the consonances at your disposal. By Diatonic is meant "moving by the steps of the scale." Fifths should seldom be used except for the sake of this smoothness. Fourths, which are "inversions" of the fifths, are unpleasing, and should be excluded from these exercises. Parallel consecutive fifths, between the same parts, are hard to the ear, and must be avoided. Consecutive Octaves (intervals of eight notes) and Unisons destroy the separateness of the parts. They must also be avoided. KEY B ♭.

| d :r | m :— | m :r | m :r | d :t_1 | d :— ||

2. Add a second as above, to— KEY G.

| d :m | d :r | m:— | s :d' | s :t | d':—||

3. Add several Airs to the following Contralto part. Try to make the second phrase (smallest complete portion of a Melody) bear such resemblance to the first that it may be regarded by the ear as a "reply" to it. Notice in Exercise 1 that the second phrase imitates the first—in two notes, by "similar motion,"—and, in the remaining three notes, by "contrary motion." Notice in Ex. 2, imitation not by exact intervals, but by the nearest intervals of corresponding chords. Imitation between the Alto of one phrase and the Air of another is agreeable. Contrary motion between Air and Alto of the same phrase is even more agreeable. These imitations and relationships promote a sense of *unity*. *Variety* as well as unity is needful for all beauty. The alternation of thirds and sixths in different phrases is one way of promoting variety.

KEY A. | d :t_1 | d :— | m_1 :r_1 | m_1 :— ||

4. Add several Airs to— KEY G. | m :t_1 | d :— | s_1 :r_1 | m_1:— ||

5. Add several Contralto parts to—KEY B ♭.

| s_1 :d | t_1 :d | r :— | —: | d :m | r :m | d :— | — : || Observe the contrasted cadences in this Air. By "cadence" is meant the closing tones of a line.

6. Add several Contralto parts to—KEY A.

| d :t_1 :d | t_1 :— : — | m :r :m | r :— : — | d :t_1 :d | t_1 :— :— | m :r :m | d :— :— ||

7. Copy by ear (St. Course, p. 51) six two-part exercises, having no other consonances but those named above. A friend may test you by the help of a Piano, Harmonium, or Organ; or two members of a class may stand apart from the rest, and sing, to the open syllable *La*, any two-part exercise of which the class has not received notice.

Three-part Harmony.

8. Fill-in a Contralto part to the following Air and Bass,—avoiding the interlacing of the parts and the omission or doubling of the third of the chord. Use only the chords D (d m s or d s m') and S (s t r' or s_1 r t), or, when necessary, unison. "Resolve" S by making its t_1 ascend to d and its r move either to d or m, in the next chord. But S closing a cadence is not necessarily "resolved."

Const. Ex.

CHAPTER I.

THE CHORDS FOR AND SOH.

Two-part Harmony.

1. Add seven plain chords to the following Air, using the chords of tonic (m d) (s m) (d m) (m s) (d d) (s s) (d s) the Arpeggio (s m s) (d m s) (d s m) (m d s) (m s d) (d d s) (s s d) (d s d) (m s m) (d m d) (m s d) (d d m) (s s m) (d s m) (m d m) (m s m) (d d d) (s s s) (d s s) (m s s) (d m s

KEY B ♭.

d :t_1	d : —	m :r	m : —
d :s_1	d : —	d :s_1	d : — ‖

9. Fill-in a Contralto as above. In the first two chords of this exercise the fifths are not parallel. Fifths by contrary motion are very commonly allowed. As a rule, motion in different or contrary directions between two leading parts is pleasant to the ear. KEY A.

s :r	m : —	m :t_1	d : —
d_1 :s_1	d_1 : —	d_1 :s_1	d : — ‖

10. Fill-in a Contralto as above. KEY A.

d :r	m : —	s_1 :t_1	d : —
d :s_1	d : —	d :s_1	d_1 : — ‖

11. Fill-in a Contralto as above. KEY B ♭.

s_1 :d :r	m :—:—	m_1 :s_1 :t_1	d :—:—
d_1 :—:s_2	d_1 :—:—	d_1 :—:s_2	d_1 :—:— ‖

12. Write a three-part sentence on the following "plan,"—using all three tones of the chord where the figure 1 is given, and omitting the 5th of the chord while doubling the Root where the figure 2 is given. The Italic *a* means that the *root* (d or s) is in the *Bass*.

KEY B ♭. | D*a*1 :D*a*1 | D*a*2 :S*a*1 |
| D*a*2 : — | D*a*1 :D*a*2 | D*a*1 :S*a*1 | D*a*2 : — ‖

13. Write a three-part sentence on the following plan,— KEY C. | D*a*2 : D*a*1 : S*a*1 |
| D*a*2 : — : — | D*a*1 :D*a*2 :S*a*1 | D*a*2 :— :— ‖

14. Add a Contralto and Bass to the following sentence, using only the chords D and S, the "position" *a*, and the "constitutions" 1 and 2.

KEY A. | s :m :r | m :—:—|m :d :t_1|d:—:— ‖

15. Add, as above, to,—KEY C. | m :s :d'
| t :s :t |d':—:—| s:d' :m'|r' :t :r'|m' :—:— ‖

16. Write the Harmonic "plan" for your Exercises Nos. 9, 10, 11, 14, 15.

17. Copy by ear eight three-part sentences like the above.

18. Our analysis of Palestrina, Handel, Haydn, and Mendelssohn, mentioned in the title of "How to Observe," shows us the extent to which the different progressions from chord to chord are used. Thus the progression S*a* to D*a* is used 603 times in music containing 10,000 progressions. The progression D*a* to S*a* is used 233 times in 10,000. We shall therefore call 603 the "usage number" of S*a* to D*a*, and we shall place these "usage numbers" in parentheses after the different progressions when they are first named in these exercises. Fill-in a Contralto to the following Air and Bass, using, in addition to previous chords, the progressions D*c* to S*a* (181) and D*a* to D*c* (30). The letter *c* means that the *fifth* of the chord (s in D, r in S) is in the *Bass*,—in itself a weak form of the chord. KEY A.

d :d	m :r	m :—	s_1 :s_1	d :t_1	d :—
d :d	s_1 :s_1	d : —	d :d	s_1 :s_1	d : — ‖

19. Add a Contralto and Bass to the following Air, using only D*a*, S*a*, and D*c*. KEY A.

| d :r | m : — | m :s | m :r | d : — ‖

20. Fill-in a Contralto, using, in addition to previous chords, the progressions D*b* to D*a* (152), D*a* to D*b* (152), and D*b* to D*c* (23). The letter *b* means that the *third* of a chord is in the *Bass*.

KEY E.

:s	d' : — :s	m : — :r	m : —
:d	m :d :m	s : — :s_1	d : —
:m	s : — :m	d : — :t_1	d : —
:d	m :d :d	s_1 : — :s_1	d : — ‖

21. Add a Contralto and Bass to the following Air, using the progressions last named. KEY D.

| d' :s | m :r | m : — | s :d' | m :r | d : — ‖

Note that the "Normal" position (*a*) of most chords (R and T being the principal exceptions) is greatly preferred. The "Inverted" positions (*b*, *c*, and *d*) should find an apology, either in their providing a better melody for the Bass, which may give oblique or contrary motion to the Air, or in their helping to avoid consecutive fifths or octaves. It is a rare thing to find more than two chords, in these weak positions, standing together.

Sa to Da & Da to Sa—Da to Se—Se to Da—Da & Da to Da—Da to Da.

Key B 3.

d	:	d	d	:	—	m	:	r	m	:	—
d	:	s	d	:	s,	d	:	—	d	:	—

9. Write a Contralto as above. In the first chorus of this Exercise the words are not sung, but the musical motion are very nearly the same as in a rule, motion in different or opposite directions between two leading points is

Key A.

d	:	r	m	:	—	m	:	t,	d	:	—
d	:	—	s,	:	d	s,	:	d	d	:	—

10. Write a Contralto as above. Key B 3.

d	:	r	m	:	—	m	:	s,	t,	d	: —
d	:	—	s,	:	d	d	:	—	s,	d	: —

11. Write a three-part sentence on the following tune. Figure of time noes of the chord where marked, is given, and omitting the sin of the chorus, dotting the Jigot where the Ferre occurs in the Jaw. The Flats by means that the word d or s.

Key B.

—	:	Dm	:	2Dm	:	Dm	:	Sm			
—	:	Dm	:	2Dm	:	Dm	:	Sm	:	Dm	: —

12. Write a three-part sentence on the following tune. Key C. Dm : Dm : Sm

—	:	—	:	Dm	:	Dm	:	Sm	:	—	: —

13. Add a Contralto and Bass to the following tune, using only the chords D and S, the Key C, and the "constituents" r and t.

d	:	m	:	r	m	:	—	m	d	:	t	d	:	—

Note as above, 10.—Key C.

d	:	d	:	—	s	d	:	m	:	s	:	d'
d	:	—	:	d	:	m	:	r	:	t	:	r	m	:	—	:	—

14. Write the Harmonic "plan" for your tune, 3, 10, 11, 14, 15.

15. Copy by ear eight three-part sentences like the above.

16. Copy by ear eight three-part sentences like

Key B 3.

d	:	d	d	:	—	m	:	r	m	:	—
d	:	s	d	:	—	d	:	s,	d	:	—

9. Write a Contralto as above. In the first chorus of this Exercise the words are not sung, but the musical motion are very nearly the same as in a rule, motion in different or opposite directions between two leading points is

Key A.

d	:	r	m	:	t,	d	:	—			
d	:	—	s,	:	d	s,	:	d	d	:	—

10. Write a Contralto as above. Key B 3.

d	:	r	m	:	—	m	:	s,	t,	d	: —
d	:	—	s,	:	d	d	:	—	s,	d	: —

11. Write a three-part sentence on the following tune. Figure of time noes of the chord where marked, is given, and omitting the sin of the chorus, dotting the Jigot where the Ferre occurs in the Jaw. The Flats by means that the word d or s.

Key B.

—	:	Dm	:	2Dm	:	Dm	:	Sm			
—	:	Dm	:	2Dm	:	Dm	:	Sm	:	Dm	: —

12. Write a three-part sentence on the following tune. Key C. Dm : Dm : Sm

—	:	—	:	Dm	:	Dm	:	Sm	:	—	: —

13. Add a Contralto and Bass to the following tune, using only the chords D and S, the Key C, and the "constituents" r and t.

d	:	m	:	r	m	:	—	m	d	:	t	d	:	—

Note as above, 10.—Key C.

d	:	d	:	—	s	d	:	m	:	s	:	d'
d	:	—	:	d	:	m	:	r	:	t	:	r	m	:	—	:	—

14. Write the Harmonic "plan" for your tune, 3, 10, 11, 14, 15.

15. Copy by ear eight three-part sentences like the above.

16. Copy by ear eight three-part sentences like

22. Fill in a Contralto, using the progressions S*b* to D*a* (229) and D*a* to S*b* (126). KEY G.

| m : — | s : m | r : — | d : —
| d : — | t_1 : d | s : — | d : —

| m : r | d : — ||
| s_1 : s_1 | d_1 : — ||

23. Write a three-part exercise on the following plan. In future the symbol D is to be understood as meaning D*a*, S as meaning S*a*, &c. When the small letters d, s, &c., are used in these "plans," the pupil will understand that we wish to have a unison of the parts. KEY A. | D_1 : Db_1 : D_2 | Sb_1 : — : d
| S_1 : — : — | Db_1 : D_1 : Db_2 | D_1 : — : S_1
| D_2 : — : — ||

24. Write the harmonic plan for your exercises Nos. 18 to 22.

25. Copy by ear six exercises like those immediately preceding.

CHAPTER II.

THE CHORD SEVEN-SOH.

Two-part Harmony.

26. Add a Contralto to the following Air, using, in addition to the former consonances, the third or sixth ($\frac{f}{r}$ or $\frac{r'}{f}$) KEY A. | d : f | m : —
| s_1 : r | d : — ||

27. Add two Airs to the following Contralto, using as above,—KEY G. | s_1 : f_1 | m_1 : r_1 | m_1 : —
| m : r | d : t_1 | d : — ||

28. Add two Contraltos, as above,—KEY F.
| s : m : f | m : — : — | m : d : r | d : — : — ||

29. Add two Airs, as above, to—KEY C. | d : m : r
| d : — : — | m : s : f | m : — : — ||

30. Add a Contralto part to the following Air, using, in addition to previous consonances, the dissonance *Fah* against *Soh*, the dissonance *Fah* being *obliquely* prepared, by s preceding it. Always "resolve" the dissonating *Fah* on *Me*, either immediately or after the "interruption" of another note of the same chord, as in the following case. KEY G. | d : m | r : t_1
| d : — | m : s | f : r | m : — ||

31. Add, as above, the dissonance being *horizontally* prepared, by f preceding it.—KEY F. | d : m
| r : r | d : — | m : s | f : f | m : — ||

32. Add, as above, the dissonance being *unprepared*. KEY F. | m : d | t_1 : r | d : —
| s : m | r : f | m : — |

33. Add two Airs, one with and the other without the dissonance, to—KEY E. | m : f | m : —
| d : s_1 | d : — ||

34. Add two Airs, as above, to—KEY G.
| s_1 : f_1 | m_1 : — | m_1 : s_1 | d : — ||

35. Add two Contralto parts, one with and the other without the dissonance, to—KEY A.
| d : t_1 : d | r : d : t_1 | d : — : —
| — : — : | m : r : m | f : m : r
| m : — : — | — : — : ||

20. Fill in a Controllo, using the progressions Sd to Dr (1297) and Dr to Sd (1298). Key G.

d	: —	s	: m	r	: —	d	: —				
s	: —	m	: d	d	: —	s	: —	d	: —		
m	: r	d	: —								
s	: s	d	: —								

21. Write a three-part exercise on the following progressions, in future the symbol D is to be understood as meaning Dr, S as meaning Sd, &c. When the

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CHAPTER II.

THE CHORD SEVEN-SOH.

Two-part Harmony.

22. Add a Controllo to the following Air, using, as alternative to the forward consonance, the third or sixth (d r m r) Key A.

d	: r	d	: —	d	: r	m	: —				

23. Add two Airs to the following Controllo, as above. Key G.

s	: r	d	: s,	d	: r,	m,	: r,	m,	: —		
m	: r	d	: s,	d	: —						

24. Add two Controllos, as above. Key F.

d	: r	m	: —	m	: d	r	: d	: —			

25. Add two Airs, as above, to Key C.

d	: —	m	: s	r	: m	m	: —				

26. Add a Controllo part to the following Air, using, in addition to previous consonance, the sixth (d r m) Key A.

m	: r	d	: —	d	: r	m	: r				

27. Add two Airs, as above, to Key D.

d	: —	m	: s	f	: r	m	: —				

28. Add, as above, the dissonance being fully prepared, by preceding it—Key E.

d	: r	d	: —	m	: s	f	: r	m	: —		

29. Add, as above, the dissonance being unprepared. Key F.

s	: m	r	: r	d	: —	m	: —				

30. Add two Airs, one with and the other without the dissonance, as above. Key B.

d	: s	d	: —	s	: r	d	: —				

31. Add two Airs, as above, to — Key G.

s,	: r,	m,	: r,	d	: —						

32. Add two Controllos, parts one with and the other without the dissonance, to—Key A.

d	: d	r	: d	d	: d	d	: —	: —			
—	: —	: —		m	: r	m	: f	: m	: r		
m	: —	: —		—	: —						

much interest, &c, &c, are used in these "plans," the pupil will understand that we wish to have a unison of the parts. Key A.

Sr	: —	r —	Dm	: Dr	: Ds,	Dr	: —	: Sr			
Ds	: —	: —									

32. Write the harmonic plan for your exercises Nos. 14 to 22.

33. Copy by ear six exercises like those immediately preceding.

36. Add a Contralto part to the following Air, using, in addition to the previous consonances and dissonance, the "semi-dissonance" *Fah* against *Te*.

KEY F. | d' :s :f | m :— :—
| m :s :t | d' :— :— ||

37. Add two Contralto parts, one with, the other without, the semi-dissonance, to KEY F. | d' :s :f
| m :d :r | m :— :— | s :m :r
| d :s, :t, | d :— :— ||

38. Copy by ear three sentences having the consonance *Ray Fah*, three having the dissonance *Fah* against *Soh*, and three having the semi-dissonance *Fah* against *Te*.

Three-part Harmony.

39. Fill-in a Contralto, using the chords D, S, or ⁷S. In ⁷S omit either its third or its fifth, whichever you think sounds better. The omission of the fifth is commonly preferred.

KEY D.

{ | d :r | m :r | m :— | s :t
{ | d :t, | d :s, | d :— | d :s,
{ | d' :t | d' :— ||
{ | d :s, | d :— ||

40. Fill-in as above. Note, that ⁷S in its normal position (⁷S*a*) is rarely used except in cadences leading to D. But this remark does not apply to S*a*.

KEY B♭.

{ | d :m :f | m :— :— | s, :d :r
{ | d :— :s, | d :— :— | d, :— :s,
{ | d :— :— ||
{ | d, :— :— ||

41. Fill-in two Contraltos, as above. Note, that the "parallel consecutive fifths" $\left(\begin{smallmatrix} s & f \\ d & t_1 \end{smallmatrix}\right)$ are commonly allowed, but the reverse fifths $\left(\begin{smallmatrix} f & s \\ t_1 & d \end{smallmatrix}\right)$ occur seldom.

KEY G.

{ | m :r | d :— | s :f | m :— ||
{ | d :t, | d :— | d :s, | d :— ||

42. Fill-in two Contraltos, as above.

KEY A.

{ | d :r | d :— | m :f | m :— ||
{ | d :s, | d :— | d :s, | d :— ||

43. Fill-in a Contralto, as above, using D*b* to S*a* (62).

KEY F.

{ | m :d' | s :f | m :r | m :—
{ | d :d | m, :s, | d :s, | d :—
{ | d :s | m :r | d :t, | d :— ||
{ | d :d | d :s, | d :s, | d :— ||

44. Fill-in as above, using also ⁷S*l* to D*a*, S*a* to S*b* (55), & S*b* to S*a* (52).

KEY D.

{ | s :d' | s :m | r :f | m :— | r :s
{ | d :— | d :m, | s, :— | d :— | s, :—
{ | s :f | m :d' | t :— | d' :m | s :d'
{ | t, :s, | d :— | s, :— | d :— | d :m
{ | t :d' | r' :— | t :r' | s :f | m :r | d :— ||
{ | s :d | s, :— | s, :— | s, :t, | d :s, | d :— ||

45. Write a three-part sentence on the following plan. The figure 5 means "omit the third" (retain the fifth) in a dissonant chord. 4 means "omit the fifth."

KEY A. | D1 :D2 :⁷S*b*4
| D1 :— :— | D1 :D1 :⁷S5 | D2 :— :— ||

46. Write as above.

KEY F. :D1
| D*b*2 :D1 :S*b*1 | D1 :— :D1 | D1 :D*c*1 :⁷S4 | D2 :— ||

47. Write, as above, using S*a* to D*c*—(95).

Da to Sa & Sa to Da—Sd to Da—Sa to Sd & Sd to Sa—Sa to De—Dd to Sa.

36. Add a Contratio part to the following Air, having in addition to the previous consonances and dissonances the "semi-dissonance" Fd4 against Ra.

m	:	s	:	f	m	:	—	:	—		
d'	:	t	:	d'	:	—	:	—			

37. Add two Contratio parts, one with, the other without, the semi-dissonance, to Key R.

d	:	s	:	f	m	:	—				
d	:	—									

38. Copy by ear three exercises having the consonance Dm Fd4, three having the dissonance Fd4 against Sd, and three having the semi-dissonance Fd4 against Sd.

Three-part Harmony.

39. Fill-in a Contratio, using the chords D, S, or Sm (in S omit either its third or its fifth, whichever is obviously preferred). The omission of the fifth sounds better.

Key D.

d	:	r	m	:	r	m	:	—	s	:	t
d	:	t,	d	:	s,	d	:	—	d	:	s,
d'	:	t	d'	:	—						
d	:	s,	d	:	—						

40. Fill-in as above. Note, that 'S in its normal position (Sd) is rarely used except in cadences leading to D. But this remark does not apply to Sa.

Key B.

d	:	m	r	m	:	—	s,	:	d	:	r
d	:	—	s,	d	:	—	:	—	d	:	—	s,
d	:	—	:	—							
d	:	—	:	—							

41. Fill-in two Contratios, as above. Note that the "parallel" consecutive fifths $\binom{d}{s}$ $\binom{d}{s}$ are allowed, but the reverse fifths $\binom{s}{d}$ $\binom{s}{d}$ are not.

Key G.

d	:	—	d	:	—	s	:	f	m	:	—
t,	:	—	d	:	—	s,	:	d	:	—	

42. Fill-in two Contratios, as above.

Key A.

d	:	r	d	:	—	m	:	f	m	:	—
d	:	s,	d	:	—	d	:	s,	d	:	—

43. Fill-in a Contratio, as above, using Dd to Sa (42).

Key F.

d	:	m	d'	s	:	f	m	:	r	m	:	—
d	:	d	m,	s,	d	:	s,	d	:	—	
d	:	s	m	:	r	d	:	t,	d	:	—
d	:	d	d	:	s,	d	:	s,	d	:	—

44. Fill-in as above, using also 'Sd to Da, Sa to Sd (35), & Sd to Sa (35).

Key D.

d	:	d'	s	:	m	r	:	f	m	:	—	r	:	s
d	:	—	d	:	m,	s,	:	—	d	:	—	s,	:	—
s	:	f	m	:	d'	t	:	—	d'	:	m	s	:	d'
t,	:	s,	d	:	—	s,	:	—	d	:	—	d	:	m
d	:	d'	r'	:	—	t	:	r'	s	:	f	m	:	r	d	:	—
s	:	d	s,	:	—	s,	:	—	s,	:	t,	d	:	s,	d	:	—

45. Write a three-part sentence on the following plan. The figure 5 means "omit the third" (retain the fifth) in a dissonant chord. 4 means "omit the fifth."

Key A. | Da : Da : 'Sd4

Da	:	—	:	—	Da	:	'Sd5	Da	:	—	:	—

46. Write as above. Key E. | Da

Da	:	Da	:	Sd4	Da	:	—	Da	:	Da	:	'Sa	Da	:	—

47. Write as above, using Sa to Da—(35).

KEY F. | d :S1 :D2 | S1 : Dc1 : ^{7}S4 | D2 : — : — | — : — : — | D1 : ^{7}S4 : D2 | S1 : Dc1 : ^{7}S5 | D2 : — : — | — : — : — ||

Note that in quick music, a single chord often suffices for one or more measures.

48. Add a Contralto and Bass to the following Air, using only the progressions allowed in this or the last chapter. KEY A. | d :m | s :f | m : — | s, :d | m :r | d : — |

49. Add Contralto and Bass—KEY B♭.
| d :m | f :r | m : — | — : —
| s, :d | r :t, | d : — | — : — ||

50. Add as above—KEY B♭.
| s, :d | t, :r | m : — | s :m | f :r
| d : — ||

51. Add as above—KEY B♭.
| s :f | m :r | d :r | m : —
| m :r | d :m | s, :t, | d : — ||

52. Add as above—KEY B♭.
| m :r | m :s | r :f | m : —
| d :t, | d :m | t, :r | d : — ||

53. Fill-in a Contralto to the following Air and Bass, using, in addition to previous progressions, D*a* to ^{7}S*d* (13) and ^{7}S*d* to D*b* (144). The letter *d* means that the *seventh* or any other dissonant tone is in the *Bass*. KEY G.

{ | m :d | t, :r | d : — | s, :s,
{ | d, :m, | s, :f, | m, : — | d, :f,

{ | s :m | r :f | m : —
{ | m, :d, | s, :s, | d, : — ||

54. Fill-in as above—KEY B.

{ :m | r :d | t, :s, | d :s | f :m
{ :d | t, :d | s, :f, | m, :d | t, :d

{ | r :r | d
{ | s, :s, | d ||

55. Write on plan, as above—KEY A.
:D2 | S2 :^{7}S*d*4 | D*b*2 :D1 | ^{7}S*b*4 :D2
| S1 :S*b*1 | D2 :d | S1 :^{7}S5
| D2 :S1 | d || Notice that the phrases of a tune, with their cadences, naturally demand an equal number of measures. Divide this sentence into two such phrases.

56. Add a Contralto and Bass, as above—KEY G.
| m : — :m | f : — :r | d : — :m
| r : — : — | s : — :s | f : — :m
| r : — :f | m : — : — ||

57. Fill-in, using D*c* to D*a* (51)—KEY G.

{ | m :d | s :d | f :m | r : —
{ | d :d | d :m | r :d | s, : —

{ | m :d | s :d' | m :r | d : —
{ | d :d | d :m, | s, :s, | d : — ||

58. Fill-in, using S*a* to ^{7}S*d* (30). KEY F.

{ | s :d | t, :r | d :— | d :s | f :r | m :—
{ | d :m | s :f | m :— | m :d | s, :s, | d :—

59. Add a Contralto & Bass to the following Air. KEY G.

{ :m | s :f | m :f | m :r | m :d
{ :d | m :r | d :t, | d :s, | d :d

{ | m :r | d :t, | d :t, | d
{ | d :s, | m :r | d :s, | d ||

60. Write the harmonic plans for your exercises 39 to 44, and for "Exc." *Rep.* I, p. 164, & "Bliss," II, 105.

61 Copy by ear eight three-part sentences like those above.

62. Make a table of all the progressions hitherto used. Find out how many times each of these progressions occurs in No. 16 *Reporter*, and register the numbers. How often does ^{7}S*a* occur *not* in cadences?

in two part harm.

CHAPTER III.

THE CHORD TE.

Introduces Diss. d against r

d against r in ⁷S or ⁷S and

Three-part Harmony.

63. This chord is constantly used in three-part harmony when the chord ⁷S would be used in four-part harmony,—for the sake of greater smoothness in the parts. Some writers regard it as the chord ⁷S with its root omitted. It may be called (except in the minor mode) a "convenience chord." It is "resolved" like ⁷S. **t** goes to **d**, **f** to **m**, and **r** to **d** or **m**. With **r** in the Bass, however, T*b* (like ⁷S*c*) *allows* **f** to go to **s**. In the progressions of T to S no resolution is required. Fill-in a Contralto to the following Air and Bass, using the progressions T*a* to D*a* (67) and D*a* to T*a* (13). KEY F.

m : m	f : m	r : —	d : d	m : r	d : —		
d : d	t_1 : d	s_1 : —	d : m	s : s_1	d : —		

64. Fill-in, as above, using the progressions D*b* to T*b* (38) and T*b* to D*a* (109). KEY G.

m : s	f : m	f : m	r : —				
d : m	r : d	t_1 : d	s_1 : —				
d : m	r : d	m : r	d : —				
d : d	t_1 : d	s_1 : s_1	d : —				

65. Fill-in, as above, using the progression D*a* to T*b* (27). KEY A.

s : f	: m	f : —	: m	r : —	: —		
d : t_1	: d	r : —	: d	s_1 : —	: —		
m : r	: d	r : —	: t_1	d : —	: —		
d : t_1	: d	s_1 : —	: s_1	d : —	: —		

66. Fill-in, as above, using the progression S*a* to T*c* (14) and T*c* to D*b* (40.) KEY B ♭.

s_1 : d	t_1 : t_1	d : r	m : —				
d_1 : m_1	s_1 : f_1	m_1 : s_1	d : —				
s : s	f : f	m : r	d : —				
d : d	s_1 : t_1	d : s_1	d_1 : —				

67. Write on plan, using the progression T*b* to D*b* (34). KEY A. | D_1 | D_2 : D_2 | D_2 : T_{b1} | D_{b1} : D_2 | S_1 : S_1 | D_{b1} : D_1 | D_1 : S_{b1} | D_1 : $^7S_5$ | D_2 ||

68. Write on plan, using the progression T*a* to S*b* (17). KEY G. | D_1 : D_1 | D_{b1} : D_2 | T_1 : S_{b1} | D_1 : — | D_1 : D_1 | D_1 : D_1 | $^7S_5$: $^7S_5$ | D_2 : — ||

69. Write on plan, using the progression T*b* to S*a* (17). KEY F. | D_1 : D_2 | T_{b1} : S_1 | D_{b2} : D_2 | S_1 : — | D_1 : D_2 | S_2 : S_1 | D_2 : S_1 | d : — ||

70. Add Contralto and Bass to the following Air, using only the progressions hitherto allowed. KEY G. | m : d | t_1 : r | d : m | r : — | m : s | f : r | m : r | d : — |

71. Add Contralto and Bass, as above. NOTE.—This is the tune "St. Michael's," altering the melodial progression t_1 l_1, which we cannot yet harmonize. Notice, that a "balance of rhythm" (an equal length) in the different phrases of the same tune is naturally desired by the ear. Notice how it is obtained in this case. See also Sab. T. B. Nos. 52, 232, 234. KEY A. : s_1 | d : m | r : r | m : — | — : s | f : m | r : r | d : — | — : d | t_1 : d | s_1 : d | d : r | m : m | r : d | d : t_1 | d : — | — |

72. Fill-in a Contralto. NOTE.—When any chord has been struck on a strong pulse of the measure, if its third and fifth, omitting the root, appear on the following weak pulse or pulses, the "habits of the ear" require us to regard them as belonging to the chord just struck, and not to some new chord.

The symbol for an omitted root is o. Make, in this exercise, two cases of ^{7}Sbo. See "The two flowers" in *Reporter*, No. 36, and "Nat. Anthem," No. 28.

KEY F.

s	:m	:s	f	:r	:f	m	:d	:m			
d	:—	:d	s_1	:—	:t_1	d	:—	:d			
r	:—	:—	m	:d	:m	r	:t_1	:r			
s_1	:—	:—	d	:—	:d	s_1	:—	:t_1			
d	:m	:r	d	:—	:—						
d	:—	:s_1	d	:—	:—						

73. Fill-in a Confralto. The habits of the ear so accustom us to Dc in cadences, that even when the root is omitted, we are obliged to regard the chord as Dco, and not as Mb. Use Dco in this exercise.

KEY G.

:m	r	:r	d	:m	r	:—	—	:m			
:d	s_1	:t_1	d	:d	s_1	:—	—	:d			
d	:d	m	:r	d	:—	—					
m	:d	s_1	:s_1	d	:—	—					

74. Add a Contralto and Bass to the following Air, harmonizing the cadence first with Dco, and afterwards with Dc1. KEY F.

s	:—	m	:d	f	:m	r	:—	m	:—	d	:s_1
m	:r	d	:—								

75. Write the Harmonic plan of your exercises 63 to 66, and 70 to 74.

76. Copy by ear six three-part exercises like those in this chapter.

77. Find how many cases of the chord of T and how many of ^{7}So and how many of Dco there are in *Reporter*, No. 21, and in the 1st 20 tunes of Sab. T. B.

78. How many cases of the air m r d occur in *Reporter*, Nos. 16 and 21, and in the 1st 20 tunes of Sab. T. B.? Of these, how many are harmonized with the chords D, S, ^{7}S, or T? In these cases what are the favourite Basses? How often do these same Basses occur with other Airs? These Basses and Airs, when occurring at the close of a line, we call the D (or Tonic) Cadences.

79. How many cases of the air f m r occur in *Reporter*, Nos. 16 and 21, and in the 1st 20 tunes of Sab. T. B.? Of these, how many are harmonized with the chords D, S, ^{7}S, or T? What are the three favourite Basses? How often do these same Basses occur with other Airs? These we call the S (or Dominant) Cadences.

Introduce here from Part Harmony.

CHAPTER IV.

THE CHORD FAH

AND INTRODUCTION TO INCIDENTAL TONES.

Two-part Harmony.

80. Add a Contralto part to the following Air, using, in addition to previous consonances, the *thirds* {l d' / f l} the *sixths* {f l / l_1 d} or the *fifth* {d' / f}

KEY A.

m	:s	f	:s	f	:m	r	:—	m	:d	r	:d
l_1	:t_1	d	:—								

81. Add, as above, to—KEY G.

m	:f	:s	l	:—	:f	m	:—	:—	d	:r	:m
f	:—	:r	d	:—	:—						

82. Add, as above, to—KEY D.

m	:s	l	:s	l	:—	d	:r	s	:m	f	:r
d	:—	d'	:l								

83. Add two Airs, as above, to—KEY F

m	:m	d	:l_1	d	:t_1	d	:—	d	:d	l_1	:f_1
m_1	:r_1	m_1	:—								

Ta to Da and Da to Ta—Da to Ta and Ta to Da—Ta to Da and Da to Ta—Sa to Ta ? —Ta to Da—Ta to Sa—Ta to Sa.

THE BASS CADENCES s s d and r d s.

Ain, harmonizing the cadence first with Doe, and afterwards with Dur. Ker E.

| s : m | r : — | m : — | d : s, | m : r | d : — ||

72. Write the Harmonic plan of your exercises 63 to 66, and 70 to 74.

73. Copy by ear six three-part exercises like those in this chapter.

74. Find how many cases of the chord of T and how many of So and how many of Doe there are in Reader, No. 21, and in the 1st 20 tunes of Sab. T. R.

75. How many cases of the air m r d occur in Reader, Nos. 16 and 21, and in the 1st 20 tunes of Sab. T. R.? Of these, how many are harmonized with the chords D. S. ?S, or T? In these cases what are the favourite Basses? How often do these same Basses occur with other Airs? There Basses and Airs, when occurring at the close of a line, we call the D (or Tonic) Cadences.

76. How many cases of the air f m r occur in Reader, Nos. 16 and 21, and in the 1st 20 tunes of Sab. T. R.? Of these, how many are harmonized with the chords D. S. ?S, or T? What are the two favourite Basses? How often do these same Basses occur with other Airs? These we call the S (or Dominant) Cadences.

CHAPTER IV.

THE CHORD FAH

AND INTRODUCTION TO INCIDENTAL TONES.

Two-part Harmony.

77. Add a Contralto part to the following Air, Ker A.

| f : — : r | d : — : — ||

78. Add, as above, to—Ker D.

| m : s | l : s | l : — | d' : r | m : s | f : r | d : — | d' : l |

79. Add two Airs, as above, to—Ker F.

| m : m | d : l, | d : t, | d : — | d : d | l, : f, | m, : r, | m, : — ||

80. Add a Contralto part to the following Air, Ker A.

| f : l | d' : l | d' : t | d' : — | m : s | f : s | f : m | m : d | r : t, | d : — ||

81. Add, as above, to—Ker C.

| m : f : s | m : — : — | d : r : m | m : d : m | f : r : f | m : d : m | d : — : — | s, : — : t, | d : — : — | d : r : m | r : t, : r | d : — : t, | s, : — : t, | d : m : r | d : — : — | s, : — : — ||

81. Add a Contralto and Bass to the following Air, Ker C.

| r : d : m | r : — : m | s, : t, : d | s, : — : d | m : r : — | d : — : — ||

82. Add a Contralto part to the following Air, Ker A.

| f : l : d' | l, : d : f | m : s : f | f : m : m | d : r : m | f : m : d | r : d | l, : t, | d : — ||

83. Add, as above, to—Ker D.

| d : r | m : s | l : s | l : — | d' : l | s : m | f : r | d : — ||

84. Add two Airs, as above, to—Ker F.

| m : m | d : l, | d : t, | d : — | d : d | l, : f, | m, : r, | m, : — ||

84. Add two Airs, as above, to— KEY G.

| d :— :d | l_1 :— :f_1 | m_1 :— :r_1 | d_1 :— :— | m_1 :— :m_1 | f_1 :— :f_1 | s_1 :— :t_1 | d :— :— ||

85. Add two Contralto parts, as above, to— KEY F. | m :s | f :l | s :f | m :— | d :m | r :f | m :r | d :— ||

86. Add two Contralto parts, as above, to— KEY D. | s :m | l :f | d' :d' | s :— | m :d | f :r | s :s | d :— ||

87. Copy by ear six exercises like the preceding.

Three-part Harmony.

88. Fill-in a Contralto part to the following Air and Bass, using, in addition to previous progressions, Da to Fa (242) and Fa to Sa (72).

KEY B♭.

{ | m :r :m | f :— :r | m :— :—
{ | d :s_1 :d | f_1 :— :s_1 | d :— :—

{ | d :t_1 :d | l_1 :— :t_1 | d :— :— ||
{ | d :s_1 :d | f_1 :— :s_1 | d_1 :— :— ||

89. Fill-in, as above, using also Fa to Da (128).

KEY G.

{ | d :r | m :d | f :— | m :—
{ | d :s_1 | d :d | f_1 :— | d :—

{ | m :r | d :m | l :— | s :— ||
{ | d :s_1 | m :d | f :— | d :— ||

90. Fill-in, as above, using also Db to Fa (143), Fa to Db (83), and Fa to Dc (35).

KEY E.

{ | d' :— :s | l :— :s | f :— :m
{ | d :— :m | f :— :m | f :— :d

{ | r :— :— | s :— :m | s :— :f
{ | s :— :— | d :— :d | m :— :f

{ | m :— :r | d :— :— ||
{ | s :— :s_1 | d :— :— ||

91. Write a three-part exercise on the following plan—KEY F. | D_1 :$^7S_5$ | D_2 :Db_2 | F_2 :D_2 | S_1 :— | D_2 :S_1 | Db_2 :D_1 | F_2 :$^7S_4$ | D_2 :— ||

92. Write, as above, on plan— KEY E.

| D_1 :D_2 | Db_1 :F_2 | Db_1 :D_2 | S_1 :— | D_2 :D_1 | D_2 :F_1 | Dc_1 :S_1 | d :— ||

93. Write on plan, as above,—

KEY F. : D_2 | Sb_1 : D_2 | F_2 :— | — : Db_1 | F_1 : $^7S_4$ | D_2 :— | — ||

94. Add Contralto and Bass to— KEY D.

| d' :l | s :f | m :d | r :— | m :f | s :r | m :r | d :— ||

95. Add Contralto and Bass to— KEY F.

| d :m :d | m :s :m | r :d :t_1 | d :— :— | d' :s :d' | l :f :l | t :d' :r' | d' :— :— ||

96. Add a Contralto and Bass to—

KEY A. | s_1 :— | d :r | m :— | s :— | s :f | m :r | d :— ||

A Chant by Hayes.

Note that the Reciting tone of a chant being untimed, a chant cannot have any "balance of rhythm." Its cadences are commonly unequal.

97. Write the harmonic plan of your exercises Nos. 88 to 90, and 94 to 96.

98. Copy by ear five three-part sentences, in which the chords D, S, ^7S, F, Db, and Dc are used.

84. Add two Airs, as above, to— Key G.

d : — :d	l, : — :f,	m, : — :r,
d, : — : —	m, : — :m,	f, : — :f,
m : — :t,	d : — : — ||	

85. Add two Contralto parts, as above, to— Key E.

m :s	f :l	s :f	m : —

Three-part Harmony.

86. Fill-in a Contralto part to the following Air and Bass, using, in addition to previous progressions, Ma to La (244) and Ra to Se (73).

Key D.

m :r	m :f	— :r	m : — : —
d :s,	d :f	— :s,	d : — : —
d :t,	d :l,	— :t,	d : — : —
d :s,	d :f,	— :s,	d, : — : — ||

87. Fill-in, as above, using also Ra to Da (125).

Key G.

d :r	m :d	f : —	m : —
d :s,	d :d	f, : —	d : —
m :r	d :m	l : —	s : — ||
d :s,	m :d	f : —	d : —

88. Fill-in, as above, using also Db to Fa (143), Ma to Da (83), and Fa to Do (85).

Key E.

d : — :s	l : — :s	f : — :m
d : — :m	f : — :m	f : — :d
m : — : —	s : — :m	s : — :f
m : — : —	d : — :d	m : — :f
s : — :r	d : — : — ||	
d : — :s,	d : — : — ||	

89. Write a three-part exercise on the following plan—Key E.

Dr :'Ss	Dr :Ds	Fs :Ds	Ds : —
Ds :Ss	Dds :Ds	Fs :'Ss,	Ds : — ||

90. Add two Airs, as above, to— Key G.

d : — :d	l, : — :f,	m, : — :r,
d, : — : —	m, : — :m,	f, : — :f,
m : — :t,	d : — : — ||	

91. Add two Contralto parts, as above, to— Key E.

m :s	f :l	s :f	m : —
d : m	r : f	m :r	d : — ||

92. Add two Contralto parts, as above, to— Key D.

s :m	l :f	d' :d'	s : —
m :d	f :r	s :s	d : — ||

93. Copy by ear six exercises like the preceding.

94. Write, as above, on plan— Key E.

Dr :Ds	Dds :Fs	Dds :Ds	Sr :—
Ds :Ds	Ds :Fs	Dm :Sr	d : — ||

95. Write on plan, as above—

Key E. | Dr : Ds | Sdr : Ds | Fs : — | — : Dds,
| Fr : 's, | Ds : — | — || |

96. Add Contralto and Bass to— Key D.

d' :l	s :f	m :d	r : —	m :f
s :r	m :r	d : —		

97. Add Contralto and Bass to— Key E.

d :m :d	m :s :m	r :d :t,
d : — : —	d' :s :d'	l :f :l
t :d :r	d' : — : — ||	

98. Add a Contralto and Bass to—

Key A. | s, : — | d :r | m : — | s : —
| s :f | m :r | d : — || A Carol by Mozart.

Note that the Resting tone of a chant being unmodified, a chant cannot have any "balance of rhythm." Its cadences are commonly unequal.

99. Write the harmonic plan of your exercises Nos. 88 to 90, and 94 to 98.

99. Copy by ear five three-part sentences, in which the chords D, S, S, F, Ds, and Dr are used.

99. Fill-in a Contralto, using D*a* to F*c* (73) and F*c* to D*a* (55).

KEY A.

{ | s :l :s | f :m :r | m :— :f | s :—:—
{ | d :— : d | s_1 :— :s_1 | d :— :f_1 | m_1:—:—.

{ | m:f :m | m:r :d | l_1 :— :t_1 | d :—:—
{ | d :—:d | s_1 :—:m_1 | f_1 :— :s_1 | d_1:—:— ||

100. Fill-in a Contralto, as above.

KEY E.

{ | m :f | s :d' | s :f | m :—
{ | d :d | d :d | t_1 :s_1 | d :—

{ | s :l | s :f | m :r | d :—
{ | d :d | d :f_1 | s_1 :s_1 | d :— ||

101. Write on plan, using also S*b* to S*c* (16).

KEY C. : D_2 | D_2 : S*b*$_1$ | S*c*$_1$: D_2 | S*b*$_1$: S_1 | D_2 : F_1 | S_2 : $'S_5$ | D_2 ||

102. Add a Contralto and Bass to— KEY D.

| s :d' :s | s :— :f | m :— :—
| f :l :f | m :— :r | d :— :— ||

103. Add a Contralto and Bass to— KEY F.

:m | s :f :m | f :— :m | r :— :d
| m :r :d | l_1 :— :t_1 | d :— ||

104. Fill-in a Contralto, using D*a* to F*b* (56) and F*b* to D*c* (33).

KEY C.

{ :s | s :m :s | t :— :d' | r' :— :t
{ :d | d :— :m | r :— :d | s_1 :— :s_1

{ | d' :s :d' | m' :— :r' | d' :—
{ | d :— :l_1 | s_1 :— :s_1 | d :— ||

105. Write on plan, using also F*b* to D*a* (21) and F*b* to S*b* (23).—KEY E. | D_1 :F*c*$_1$:D_2 | F*b*$_1$: — :D_2 | S_1 : — : — | D_2 :F*b*$_1$:S*b*$_1$ | D_2 : — :S_1 | d : — : — ||

106. Add a Contralto and Bass to—

KEY F. | s : — | m :s | f :m | r : —
| s : — | m :f | m :r | d : — ||

107. Fill-in a Contralto, using F*b* to S*a* (44.)

KEY G.

{ | m :d :r | m : — :s | f : — :m
{ | d : — :t_1 | d : — :d | l_1 : — :d

{ | r : — : — | s :m :f | s : — :d'
{ | s_1 : — : — | m :d :l_1 | t_1 : — :d

{ | d' : — :t | d' : — : —
{ | l_1 : — :s_1 | d : — : — ||

108. Add a Contralto and Bass to— KEY F.

| m :f | s :m | f :m | r : — | m :f
| s :m | f :r | d : — ||

109. Fill-in a Contralto, using F*a* to T*c* (23).

KEY A.

{ | m :r | d :r | m :f | s : — | l_1 :t_1
{ | d :s_1 | l_1 :t_1 | d :l_1 | s_1 : — | f_1 :f_1

{ | d :r | m :r | d : —
{ | m_1 :s_1 | d :s_1 | d : — ||

110. Fill-in a Contralto, using F*a* to T*b* (19).

KEY A.

{ | d : — | r :m | f : — | l_1 : —
{ | d : — | t_1 :d | l_1 : — | f_1 : —

{ | t_1 :d | d :t_1 | d : —
{ | r_1 :m_1 | f_1 :s_1 | d_1 : — ||

Chant by Macfarren.

111. Fill-in, as above— KEY A.

{ | d :r | m :s | f :f | m : —
{ | d :t_1 | d :m_1 | f_1 :r_1 | d_1 : —

{ | s :f | m :d | d :t_1 | d : —
{ | m_1 :r_1 | d_1 :f_1 | s_1 :s_1 | d_1 : — ||

Da to Fa & Fc to Da—Sb to Sc—Da to Fb & Fb to Da—Fb to Dc—Fb to Sb—Fb to Sa—Fa to Ta—Fa to Tb.

99. Fill-in a Contralto, using Da to Fc (73) and Fc to Da (85).

Key A.

s : l											
d : —	d	: —	f	: m	r	: —	f	s	: —	: —	
m : f	m	: r	d	: —	t,	: —	f,	m,	: —	: —	
d : —	d	: —	s,	: —	m,	f,	: —	d,	: —	: —	

100. Fill-in a Contralto, as above.

Key B.

m : f											
d : d	s	: d	s	: f	m	: —					
s : l	d	: d	t,	: s,	d	: —					
d : d	s	: f	m	: r	d	: —					
d : d	d	: t,	s,	: s,	d	: —					

101. Write on plan, using also Sd to Sa (16).

Key C.

Da : —	Da	: Sd	: Sa	: Da	: Sd	: Sa					
Fa : —	Sa	: t'S	: Da								

102. Add a Contralto and Bass to—Key D.

d : d	s	: —	f	: m	: —	: —					
d : l	f	: —	m	: —	r	: —					

103. Add a Contralto and Bass to—Key E.

m : s	l	: m	f	: —	m	r	: —	d			
m : r	d		l,	: —	t,	d	: —				

104. Fill-in a Contralto, using Da to Fb (56) and Fb to Da (65).

Key C.

d : —	s	: m	s	: t	: —	d,	r,	: —	: t		
d, : —	d	: —	m	f	: —	d	s,	: —	: s,		
d : s	d,		m,	: —	r,	d,	: —				
d : —	l,	s,	: —	s,	d	: —					

105. Write on plan, using also Fb to Da (21) and Sb to Sb (22).—Key M.

Fb : —	Da	Sb	: —	: —	Da	: Sb	: Da	: Sb			

106. Add a Contralto and Bass to—

Key K.

s : —	m	: s	f	: m	r	: —					
s : —	m	: f	m	: r	d	: —					

107. Fill-in a Contralto, using Fb to Sa (44).

Key G.

m : d	: r	m	: —	: s	f	: —	: m				
d : —	: t,	d	: —	: d	l,	: —	: d				
r : —	: —	s	: m	: f	s	: —	: d'				
s, : —	: —	m	: d	: l,	t,	: —	: d				
d' : —	: t	d'	: —	: —							
l, : —	: s,	d	: —	: —							

108. Add a Contralto and Bass to—Key R.

m : f	s	: m	f	: m	r	: —	m	: f			
s : m	f	: r	d	: —							

109. Fill-in a Contralto, using Fa to Fc (29).

Key A.

m : r	d	: r	m	: f	s	: —	l,	: t,			
d : s,	l,	: t,	d	: l,	s,	: —	f,	: f,			
d : r	m	: r	d	: —							
m, : s,	d	: s,	d	: —							

110. Fill-in a Contralto, using Fa to Ta (19).

Key A.

d : —	r	: m	f	: —	l,	: —					
d : —	t,	: d	l,	: —	f,	: —					
t, : d	d	: t,	d	: —							
r, : m,	f,	: s,	d,	: —							

111. Fill-in, as above.—Key A.

d : r	m	: s	f	: r	m	: —					
d : t,	d	: m,	f,	: r,	d,	: —					
s : f	m	: d	d	: t,	d	: —					
m, : r,	d,	: f,	s,	: s,	d,	: —					

Canal & Middleton.

112. Write on plan—KEY G.

| D1 :D2 | S*b*1 :D1 | F2 :T*b*1 D2 :— | D*b*1 :F2 | T*b*1 :D2 | D*c*1 :S1 | D2 :— ||

113. Add a Contralto and Bass to—KEY C.

| d' :— | d' :s | l :— l :— t :d' | d' :t | d' :— || *Chant by Tallis.*

114. Write on plan, using also F*b* to F*a* (33).

KEY C. | D2 :— | D*b*1 :D2 | S1 :— | S1 :— | F*b*1 :F1 | D*c*1 :S | D2 :— ||

115. Write on plan, using also F*a* to F*b* (19).

KEY G.

:D1 | F1 :F*b*1 | D1 :D*b*1 | T*b*1 :D2 | S1 :D2 | ^{7}S5 :T*c*1 | D*b*2 :D1 | F2 :S1 | D2 ||

116. Write on plan, using D*b* to F*b* (13).

KEY G.

:D1 | D2 :S*b*1 | D1 :D*b*2 | F*b*1 :D2 | S1 :D2 | F*b*1 :D1 | F1 :F2 | D*c*1 :S1 | d ||

117. Write the Harmonic plan of your exercises, Nos. 99, 100, 102—104, 106—111, 113.

118. Copy by ear six three-part exercises like those which follow Exercise 98.

119. Find in *Reporter*, Nos. 16, 21, and 38, how many cases there are of F*a*? how many of F*b*? and how many of F*c*?

120. How many air-phrases see section (79) do we use for the first time by the help of this chapter? How often does each of these phrases occur in *Reporter*, Nos. 16, 21, and 38? How often harmonized with F?

121. How often in *Reporter*, Nos. 16, 21, and 38, does the Bass **f s d** occur in connection with the chord F? Does it ever occur not in a cadence?

122. Sing Exercise 19 in three parts altering the Air thus—| s.f:m.r | d :r | m:— | m.f:s.f | m :r | d : || These little "incidental" tones running diatonically up or down between the "essential" tones of the chords (making a brief but pleasant dissonance) are called *passing tones.* Introduce them, in any three of the exercises of chapters I. II. and III., but not in the present chapter. They will commonly sound best when introduced on corresponding parts of the revolving phrases. See "How to observe—Harmony," pages 132—135. Harmonize Exercise 114, writing the tenth pulse thus—"D*b* with passing tone in the Bass."

123. Sing Exercise 18 in three parts, altering the Air thus—| d.t_1:d | m :r | m :— | s_1.l_1 :s_1 | d :t_1 | d :— || These "incidental" tones, moving one degree up or down between an "essential" tone and its repetition, are called *waving tones.* Introduce them, with or without passing tones, into any three of the exercises of chapters I. II. and III. Incidental tones may occur in any "part" (or in several parts together), but are most common in the air.

124. Sing Exercise 12 in three parts, altering the Air thus—| s :m.s | d :r | m:— | m :d.m | s_1 :t_1 | d :— || Sing also Exercise 41, altering the Air thus—| m :r .t_1 | d :— | s :f .r | m :— || These new tones of the same chord struck on the second part of a pulse are called *bye-tones.* Being repetitions of the essential tones of the chord they should be called consonant incidentals. Introduce them, ornamentally, in any three of the exercises of chapters I. II. and III.

125. Mark the chords, with their "positions" and constitutions, in *Rep.* Vol. I, p. 136 *a* (*a* means the first which *begins* on that page, *b* the second). II, 105 *b*. II, 108. I, 131. Notice here Passing and Waving tones. Name the Incidental tones thus:—"D and pas."—"D and wav."—"D and bye."

CHAPTER V.

THE CHORD RAY,

SECONDARY CHORDS, AND INTRODUCTION TO TRANSITION.

Introduce d ray, and R

Two-part Harmony.

126. Use the fifth $\left(\frac{l}{r}\right)$ in any of the previous two-part Exercises, in which you think it will allow a smoother progression of "parts" without injuring the harmony.

Three-part Harmony.

127. Fill-in a Contralto part, using the progressions R*a* to S*a* (101) and D*b* to R*a* (64).

KEY A.

m	: —	: s	l	: —	: f	s	: —	: —
d	: —	: m	f	: —	: r	s_1	: —	: —

m	: —	: s	f	: —	: r	m	: —	: —	‖
d	: —	: m	r	: —	: s_1	d	: —	: —	‖

128. Fill-in a Contralto part, using the progressions D*a* to R*a* (33) and R*a* to D*a* (28), which are old-fashioned and quaint.

KEY F.

m	: s	f	: r	l_1	: d	t_1	: —
d	: d	r	: r	r	: d	s_1	: —

s	: d'	l	: f	t_1	: r	d	: —	‖
d	: d	r	: r	s_1	: s_1	d	: —	‖

129. Fill-in a Contralto part, using F*a* to R*a* (68).

KEY B ♭.

m	: r	d	: s_1	d	: r	m	: —
d	: r	m	: d	f_1	: r_1	d_1	: —

s	: f	m	: d	l_1	: t_1	d	: —	‖
m	: r	d	: m	r	: s_1	d	: —	‖

130. Write on plan, using the above-named progressions—KEY D. :D1 |D2 :D*b*1 |F1 :R1 |S2 :'S5 |D2 :D*b*1 |R1 :D*b*1 |F2 :F2 |D*c*1 :S1 |d ‖

131. Write on plan, using also the progression R*a* to T*b* (57)— KEY D. |D2 :D*b*1 |R1 :T*b*1 |D2 :F1 |S2 :— |D2 :D*b*1 |F2 :D1 |R2 :'S5 |D2 :— |

132. Write the harmonic plan of exercises 127—129.

133. Copy by ear four three-part exercises, containing the progressions last given.

134. Fill-in a Contralto part, using the progressions F*a* to R*b* (95) and R*b* to S*a* (92).

KEY E.

d'	: —	l	: l	s	: —
d	: —	f_1	: f_1	m_1	: —

f	: —	r	: r	d	: —	‖
f_1	: —	f_1	: s_1	d	: —	‖

135. Fill-in as above. The very rare progression, S*b* to F*b* (8), is excused for the sake of the diatonic progression of the Bass, and the reply by contrary motion thus secured. See *Reporter*, No. 24, in "O happy they."

KEY D.

m	: r	f	: m	l	: —	s	: —
d	: t_1	l_1	: s_1	f_1	: —	d	: —

d'	: t	d'	: r'	t	: —	d'	: —	‖
d	: r	m	: f	s	: —	d	: —	‖

136. Fill-in, as above, using also the progression R*b* to D*c* (24).

KEY G.

s	: —	l	: f	m	: r	m	: —
d	: —	f_1	: f_1	s_1	: s_1	d_1	: —

CHAPTER V.

THE CHORD RAY.

SECONDARY CHORDS, AND INTRODUCTION TO TRANSITION.

Two-part Harmony.

128. Do the fifth $\left(\frac{1}{2}\right)$ in any of the previous two-part Exercises, in which you think it will allow a smoother progression of "parts" without injuring the harmony.

Three-part Harmony.

129. Fill-in a Contralto part, using the progressions Ra to Sa (101) and Db to Ra (68).

Ker A.

d	: —	m	: s	l	: —	f	: —	s	: —	—	: —
d	: —	m	: m	f	: —	r	: —	s,	: —	—	: —
m	: —	s	: f	: —	r	: —	m	: —	—	: —	
d	: —	m	: r	: —	s,	: d	: —	—	: —		

128. Fill-in a Contralto part, using the progressions Ra to Fa (33) and Ma to Da (28), which are old-fashioned and quaint.

Ker E.

m	: s	f	: r	l,	: d	t,	: —				
d	: d	r	: r	r	: d	s,	: —				
s	: d	l	: f	t,	: r	d	: —				
d	: d	r	: r	s,	: s,	d	: —				

129. Fill-in a Contralto part, using Fa to Ra (68).

Ker B.

m	: r	d	: s,	d	: r	m	: —				
d	: r	m	: d	f,	: r,	d	: —				
s	: f	m	: d	l,	: t,	d	: —				
m	: r	d	: m	r	: s,	d	: —				

130. Write on plan, using the above-named progressions—Ker D.

Ra	: Ra	Da	: Da	Ra	: Da	Fa	: Fa	Da	: Sa		
d											

131. Write on plan, using also the progression Ra to Ta (67)—Ker D.

Da	: Da	Ra	: Da	Da	: Da	Ra	: Ra	Da	: Ra		
Da	: Fa	Sa	: —	Da	: Da	Fa	: Da	Ra	: Sa	Da	: —

132. Write the harmonic plan of exercises 127—129.

133. Copy by ear four three-part exercises, containing the progressions last given.

134. Fill-in a Contralto part, using the progressions Fa to Ra (67) and Ra to Fa (72).

Ker E.

d	: —	l	: l	s	: —						
d	: —	f,	: f,	m,	: —						
f	: —	r	: r	d	: —						
f,	: —	f,	: s,	d	: —						

135. Fill-in as above. The very rare progression Sa to Fa (70), is created for the sake of the diatonic progression of the bass, and the reply by contrary motion thus secured. See Reports, No. 24, in "O happy they."

Ker D.

d	: —	m	: r	f	: m	l	: —	s	: —		
d	: —	t,	: d	l,	: s,	f,	: —	d	: —		
d	: t	d	: r	t	: —	d	: —				
d	: d	r	: m	f	: s	s	: —	d	: —		

136. Fill-in, as above, using also the progression Ma to Da (24).

Ker C.

d	: —	s	: —	l	: f	m	: s	m	: —		
d	: —	f,	: f,	s,	: s,	d,	: —				

| m : — | f :r | d :t, | d : — ‖
| d : — | f, :f, | s, :s, | d, : — ‖

137. Fill-in, as above, introducing the progression Da to Rb (45). KEY A.

| m : — | f :m | r : — | f : —
| d : — | t, :d | s, : — | t, : —

| m :r | d :t, | d : — ‖ *Chant by Alcock.*
| d :f, | s, :s, | d, : — ‖

138. Write on plan, introducing the progression Db to Rb (41):—KEY B ♭. | D1 : — | Db1 :Rb1 | S2 : — | Db1 : — | F2 :Rb1 | Dc1 :S1 | D2 : — ‖

139. Write on plan, introducing the progressions Rb to Ra (27) and Rb to Da (17):— KEY A.
| D2 :Rb1 | R1 :D2 | Sb1 :D2 | S1 : — | Db1 :Rb1 | D1 :Fb1 | Dc1 :S1 | d : — ‖

140. Write on plan, introducing the progressions Rb to ⁷Sd (23) and Ra to Rb (17):— KEY G.
| D2 :D1 | Rb1 :⁷Sd4 | Db1 :D2 | S1 : — | D2 :Db1 | R1 :Rb1 | Dc1 :S1 | D2 : — ‖

141. Add a Contralto and Bass to the following Air—KEY E ♭. | s : — | m :d | f : — | r : — | m :d | f :m | m :r | s : — | m :d | f : — | r : — | m :f | m :r | d : — ‖ *Chant by Gibbons.*

142. Write the harmonic plan of your exercises Nos. 134—137, and 141.

143. Copy by ear four three-part exercises like those following Ex. 130.

144. Find, in *Reporter*, Nos. 16 and 21, and the 1st 20 tunes of Sab T. B., how many cases there are of Ra? How many of Rb? There are none of Rc.

145. Find, in *Reporter*, Nos. 16, 21, 38, and 40, and the 1st 20 tunes of Sab. T. B., how often the Bass cadence m r s d occurs harmonized with R?—how often with any other chord on the *Ray?*

146. Find, in *Reporter*, Nos. 16, 21, 38, and 40, and the 1st 20 tunes of Sab. T. B., how often the Bass cadence m r d s, occurs, harmonized with Sc or Tb?—how often with R?

147. Find, in *Reporter*, Nos. 16, 21, 38, and 40, how often the Bass cadence f s d or f s s d occurs, harmonized with Rb?—how often with Fa? In how many of these cases of Rb is a dissonating *Doh* introduced, thus :d | d :t, ?

148. Ornament three of the exercises in the last chapter with Bye-tones, Passing-tones, and Waving-tones.

149. Sing exercise 128 in three parts, altering the Air thus:—| m :s | f :r | l,.t,:d | t, : — The *Te* passing from *Lah* to *Doh* would in the chord of F be called a passing-tone, but in the chord of R it creates a new chord (Tb). Such new chords on the weak part of a pulse, are called *Secondary Chords.* In this case we should analyse the pulse thus—"R and Tb." See example 14 "How to observe—Harmony," and *Sab. T. B.*, Nos. 1, 46, and 102. When *Fah* appears like a passing-tone in the chord of S, we prefer to treat it as part of a secondary chord, thus—"S and ⁷S." This is the only case in which we recognize dissonance in a secondary chord. Add a Contralto and Bass to the following, so as to introduce a Secondary Chord. KEY D. | s : — | f :m | r : — | s : — | l.t:d' | d' :t | d' : — ‖ *Chant by Crotch.*

150. Add a Contralto and Bass to the following Air—KEY D. :s | d' :t | d' :s | l :s.f | m :s | l.t:d' | f :m | r : — | — :s | s :l.t | d' :m' | r' :d' | t :s | l.t:d' | m'.r':d'.t | d' : — | — ‖

151. Analyse (or mark the chords with their positions and constitutions in) *Rep.* I, 163. II, 32. I, 151 *b.* I, 146 *a.* II, 95. II, 6. I, 187. I, 189. I, 170 *b.*

Da to Ra and Ra to Da—Da to Ma—Ma to Ra—Ra to Sa—Ra to Ra—BASS CADENCES m r s d—m r d s,—(m) f s (s) d. SECONDARY CHORDS. TRANSITION.

m : —	f : r	d : t,	d : — ‖
d : —	f : t,	s, : s,	d, : — ‖

147. Fill-in, as above, introducing the progressions Ma to Ra (45). Key A.

m : —	f : m	r : —	f : —
d : —	t, : d	s, : —	t, : —
m : r	d : t,	d : —	(Chord by Omission).
d : t,	s, : s,	d : —	Accord.

148. Write on plan, introducing the progressions Ma to Ra (41).—Key B ♭.

Da : —	Da : —	Da : —	Da : Ma
Da : —	Da : —	Fa : Ma	Da : Sa
Da : —	Da : —	Da : —	‖

149. Write on plan, introducing the progressions Da to Ma (27) and Ra to Da (17) :— Key A.

Da : Ma	Ra : Da	Sa : Da	Sa : —
Da : Ma	Da : Sa	d : —	‖

150. Write on plan, introducing the progressions Ra to Sa (31) and Ra to Ma (17) :— Key G.

Da : —	Da : Sa	Da : Da	Sa : —
Da : Ra	Da : Sa	Da : Da	Da : Ma
Da : Ra	Da : Sa	Da : —	‖

151. Add a Contralto and Bass to the following—Key E ♭.

m : d	s : —	m : d	f : —
f : —	f : m	m : r	s : —
f : —	m : r	d : —	‖

m : r | d : — ‖ Chord by Omission.

152. Write the harmonic plan of your exercises in 148—[illegible], and 151.

153. Copy by ear four three-part exercises like the following, Ex. 130.

154. Find, in Repertory, Nos. 16 and 21, and in the 1st 20 tunes of Sub. T. B., how many cases there are of Ma? How many of Ra? There are none.

155. Find, in Repertory, Nos. 16, 21, 28, and 40, and the 1st 20 tunes of Sub. T. B., how often the Bass cadence m r s d occurs harmonized with Ra? —how often with any other chord on the Mag.?

156. Find, in Repertory, Nos. 16, 21, 28, and 40, and the 1st 20 tunes of Sub. T. B., how often the Bass cadence m r d s, occurs, harmonized with Sa or Ta?—how often with Ra?

157. Find, in Repertory, Nos. 16, 21, 28, and 40, how often the Bass cadence f s d or f s s d occurs, harmonized with Ha?—how often with Fa? In how many of these cases of Ha is a discorting Ma introduced, thus :d | d :t, ?

158. Ornament three of the exercises in the last chapter with Bye-tones, Passing-tones, and Wavering-tones.

159. Sing exercise 129 in three parts, altering the Air thus :— | m : s | f : r | l,:t,:d | t, : —

The 17 passing from Ler to Doh would in the chord of T be called a passing-tone, but in the chord of R it creates a new chord (Ta). Such new chords on the weak part of a pulse are called Secondary Chords. In this case we should analyse the pulse thus :—R and Ta. See example 14 "How to observe—Harmony," and Nos. 7, 8, Nos. 1, 16, and 103. When Ta appears first a passing-tone in the chord of S, we prefer to treat it as part of a secondary chord, thus :—S and S,. This is the only case in which we recognize discordance in a secondary chord. Add a Contralto and Bass to the following, so as to introduce a Secondary Chord.

Ker D. | s : — | f : m | r : — | s : — | l,:t,:d'
| d' : t | d' : — ‖ Chord by Omission.

160. Add a Contralto and Bass to the following Air—Key D. :s | d' :t | d' :s | l :s,:r | m :s
| l,:t,:d' | f :m | r : — | — :s | s :l,:t | d' :m'
| r' :d' | t :s | l,:t,:d' | m,r' :d' :t,| d' : — | — ‖

161. Analyse (or mark the chords with their positions and constitutions in) Ex. 1, 103, II. 32, I. 151 b, I. 146 a, II. 92, II. 6, I. 157, I. 159, I. 170 b.

152. Fill-in a Contralto to the following Air and Bass; and afterwards write the second phrase in the "improper" method, that is, using accidentals instead of taking the transition fully. We always use the improper method in mere cadence transitions.

KEY D.

s	:s	l	:s	t	:d'	d'	:t
d	:m	f	:m	r	:d	s_1	:—
t	:t	d'	:d'	tm	:r	d	:—
s	:f	m	:d	rs_1	:s_1	d_1	:—
d_s	:s	s	:s	s	:f	m	:—
m_1t_1	:r	d	:m	r	:t_1	d	:—
l	:s	t	:d'	d'	:t	d'	:— ‖
f	:m	r	:d	f	:s	d	:— ‖

Note that the air t l, in the improper method, is only a "disguised" form of m r. See Ex. 71 above.

153. Fill-in and write as above. Observe the "imitation" between the second and fourth lines of air, which is obtained by means of transition. See other "imitations by transition" in Sab. T. B., Nos. 12, 90, 102, and Night Song, St. Co. p. 89. In this case the whole of the second line is supposed to be in the new key, because, on repetition, the melodial *imitation* would make you feel that it is meant to be so,—but the "distinguishing" tone *need* not occur till the cadence. KEY G.

						KEY D. t.	
:d	d	:r	m	:r	d	:f	r :rs
:d	l_1	:t_1	d	:s_1	m_1	:f_1	s_1 :s_1d
						f. KEY G.	
l .t	:d'	d'	:t	d'	:—	—	:fd
f	:l	s	:s	d	:—	—	:fd
f	:f	m	:r	d	:r	t_1	:m
r	:t_1	d	:s_1	d	:f_1	s_1	:d_1
l_1 .t_1	:d	d	:t_1	d	:—	—	‖
f_1	:l_1	s_1	:s_1	d	:—	—	‖

154. Fill-in and write as above. KEY E ♭.

:d	m	:r	m	:l	s	:f	m :l
:d	d	:s_1	d	:f_1	s_1	:—	d .f
						KEY B ♭. t.	
s	:f	m	:r	m	:—	—	:sd
m	:f	s	:s_1	d	:—	—	:sd
						f. KEY E ♭.	
r	:m	f	:m	r	:—	d	:l_1m
s_1	:d_1	t_2	:d_1	f_1	:s_1	d_1	:f_1d
f	:m	r	:r	d	:—	—	‖
t_1	:d	f_1	:s_1	d	:—	—	‖

155. Sing Exercises 152 and 154 with the Air and Bass only, and notice whether the effect of transition is produced on the mind without the help of an accidental. How often in *Reporter*, Nos. 16, 21, 36, 38, 40, and 44, does the Bass (r) r s_1 occur, in cadences? How often not in cadences? How often does the Bass (d) r s occur in cadences? How often not in cadences? The ear is so much in the "habit" of recognizing (s) s d and (f) s d as Cadence-Basses (see Ex. 78, 121 above), that it always takes any other intervals *in the same shape* to *mean* a cadence, and, if so, a cadence in a new key. See "Wild Wood Flowers," and "Patriotic Song," *Rep.* 38, and "Pilgrim Fathers," *Rep.* 40. See also *Rep.* vol. I, p. 132, 167; II, 89, 90, 94, 111, 160; and Sab. T. B., for greater variety.

156. Fill-in and write as above. KEY E ♭.

:d	m	:s	d'	:l	s	:—	— :f
:d	d	:t_1	l_1	:f_1	d	:—	— :t_1
						KEY B ♭. t.	
m	:d .r	ml_1	:f_1	d	:—	—	:d
d	:m.r	df_1	:r_1	d_1	:—	—	:d_1
						f. KEY E ♭.	
s	:f	m	:d	d	:t_1	d_s	:s
m_1	:s_1	d	:l_1	s_1	:s_1	d_1s_1	:f
d'	:m	f	:r	d	:—	—	‖
m	:d	f_1	:s_1	d	:—	—	‖

157. Fill-in as above, writing the Contralto from the 15th pulse thus—

$mt_1 : — \mid s_1 : {}^{ta}{}_1 f_1 \mid m_1 : — \mid {}^{fe}{}_1 t_1 : —$ &c.

When transition cannot be taken except on the "distinguishing" tone, it is called *Sudden* transition.

KEY F. KEY C. t.

m	:—	s	:f	m	:—	^{r}s	:—
d	:—	m	:r	d	:—	s_1d	:—

f. KEY F.

l .t	:d'	d'	:t	d'	:—	d's	:—
f	:m .f	s	:s_1	d	:—	ds_1	:—

f KEY B♭. KEY F. t.

r	:mt_1	d	:—	l_1r	:—	m	:f
t_1	:$^{d}s_1$	d_1	:—	r_1s_1	:—	d	:f_1

m	:r	d	:—	*A Double Chant by Kent.*
s_1	:s_1	d	—	

158. Add a Contralto and Bass to the following chant, using the chords described underneath. We use brackets, as below, in giving the true chord, when the music is written in the improper or "disguised" form. KEY F.

m	:—	m	:fe	s	:—	r	:—
D2		D2	Feb1 (Tb1)	S2 (D2)		^{ta}S1 (R1)	

f	:m	r	:r	d	:—	*Chant by Crotch.*
R1 & Tb1	Db2 & *pas.*	S1	S1	d		

159. Add as above. KEY G.

m	:—	s	:d	t_1	:—	r	:—
D1		D1	Feb1 (Tb1)	S2 (D2)		^{ta}S1 (R1)	

f	:m	r	:r	d	:—	*Chant by Gibbons.*
R1 & Tb1	Db2 & *pas.*	S1	S1	d		

160. Add as above. KEY G.

m	:—	m	:m	r	:—	r	:—
D2		D2	D2	S1		Ta2 (F2)	

d	:d	d	:t_1	d	:—	*Chant by Crotch.*
F1 (D1)	Fb1	Dc1	S1	D2		

161. Add a Contralto and Bass to the following tune. Mark the transition by cadence as well as by distinguishing tones. KEY E.

:d | r :f | m :r | m:— | — :^{s}d | r :f | m :r
f. KEY E. KEY B. t.
| ^{d}s :— | — :f | m :s | l :t | d' :l | s :m
| r :f | m :r | d :— | — ||

162. Add as above. KEY G.

| s :f m :d | r :f | m :— | d :r | m .s_1d'
KEY D. t.
| d' :t | d' :— | d's :f m :d | s :f'
f. KEY G. f. KEY C.
KEY G.
| m' :— | m'l :s | f :m | r :r | d :— ||

163. Add as above. KEY F.

:d | m :f | s :d | r :m | f :m | r :d | d :t_1
KEY C. t.
| d :— | — :^{s}d' | f' :m' | r' :d' | d' :t
f. KEY F.
| r :d | d :t_1 | d :— | — ||

164. In the above transition-examples, what chords are used to carry the "distinguishing" tones? Write them out, both in the proper and in the improper method, thus: $Sa = {}^{ta}Ra$. ${}^{fe}Sa = {}^{ma}Da$ &c.

165. Analyse *Rep.* I, 146*b*. I, 167. I, 173. I, 186. II, 3. II, 26*a*. Abbreviate secondary chords thus—"Sec." Put the disguised chords in common curved brackets.

CHAPTER VI.

THE CHORD LAH.

CONTINUANCE OF TRANSITION. INTRODUCTION TO RHYTHMICAL FORM. COMPLETION OF INCIDENTAL TONES.

Two-part Harmony.

166. Use the *fifth* (m / l,) in any of the previous two-part Exercises, in which you think it will allow a smoother progression of "parts" without injuring the Harmony.

Three-part Harmony.

167. Fill-in a Contralto part, using the progressions Sa to La (117), in which the regular Resolution of S is altered, and La to Fa (66).

KEY A.

s,	:t,	d	:l,	s,	:r,	m,	: —
d	:s,	l,	:f,	s,	: —	d	: —
m	:r	d	:d	t,	:t,	d	: —
d	:s,	l,	:f,	s,	: —	d	: — ‖

168. Fill-in a Contralto part, using the progressions Da to La (114).

KEY D.

s	:d'	—	:f'	—	:r'	m'	: —
d	:l,	f,	:r,	s,	: —	d	: —
m	: —	l	: —	t	: —	d'	: —
d	:l	f	:r	s	: —	d	: — ‖

169. Write on plan, using, in addition to the above-named progressions, La to Rb (55) and Sb to La (39), illustrating "the *Lah* Cadence." In future plans we shall omit the constitution figures, which will slightly increase the difficulty of the exercises. KEY D.

D	: —	D	:Sb	L	: — ‖ L : — *& pas.*
F	:Db	Tb	:D	S	: — ‖ S : —
L	:ʔfeRb	S	: —	‖ Db	: — L :Rb
Dc	:S	D	: —	‖ *Woodward.*	

170. Write on plan, using also La to Sa (36).

KEY F.

D	: —	D	:S	D	: — ‖		
D	: —	S	:L	S	:S	D	: — ‖

171. Add a Contralto and Bass to the following Air,— KEY F.

d	: —	d	:r	m	: —	‖ s	: —
f	:m	r	:r	d	: —	‖ *Farrant.*	

172. Add a Contralto and Bass to the following Air,— KEY F.

s	: —	m	:l	s	: —	‖ s	: —
m	:f	r	:r	d	: —	‖ *Rimbault.*	

173. Copy by ear four three-part sentences like the above.

174. Fill-in a Contralto to the following Air and Bass, introducing La to Fb (72),— KEY A.

d	:r	m	:f	f	:m	r	: —
d	:t,	l,	:l,	t,	:d	s,	: —
f	:m	r	:d	d	:t,	d	: —
l,	:s,	f,	:m,	f,	:s,	d,	: — ‖

175. Fill-in as above, introducing La to Ra (63).

KEY G.

s	:f	m	:r	d	:f	r	: —
d	:t,	d	:s,	l,	:r,	s,	: —

CHAPTER VI.

THE CHORD LAH.

TRANSFERENCE OF TRANSITION. INTRODUCTION TO RHYTHMICAL FORM. COMPLETION OF INCIDENTAL TONES.

Two-part Harmony.

167. Use the $\frac{m}{l}$ ( ) in any of the previous Two-part Exercises, in which you think it will allow a smoother progression of "parts" without injuring the Harmony.

Three-part Harmony.

168. Fill-in a Contralto part, using the progression Ia to Ia (117), in which the regular Resolution of S is altered, and Ia to Ta (66).

KEY A.

m	:	r	d	:	l,	s,	:	r,	m,	:	—
d	:	—	l,	:	t,	l,	:	—	d	:	—
m	:	r	d	:	t,	t,	:	t,	d	:	— ‖
d	:	—	l,	:	t,	s,	:	—	d	:	— ‖

169. Fill-in a Contralto part, using the progression Da to Ia (114).

KEY D.

d	:	—	f,	:	—	—	:	r,	m,	:	—
m	:	—	f,	:	m,	s,	:	—	d	:	—
d	:	—	l	:	—	t	:	—	d'	:	— ‖
d	:	—	f	:	r	s	:	—	d	:	— ‖

170. Write on plan, using also Ia to Sa (56).

KEY E.

			D	:	—	D	:	S	D	:	— ‖
	D	:	—	S	:	L	S	:	S	D	: — ‖

171. Add a Contralto and Bass to the following Air.— KEY E.

	d	:	—	d	:	r	m	:	—	s	: —
	f	:	m	r	:	r	d	:	— ‖	Forward.	

172. Add a Contralto and Bass to the following Air.— KEY E.

	s	:	—	m	:	f	s	:	— ‖	s	: —
	m	:	f	r	:	r	d	:	— ‖	Finalement.	

173. Copy by ear four three-part sentences like the above.

174. Fill-in a Contralto to the following Air and Bass, introducing Ia to Ra (72).— KEY A.

	d	:	r	m	:	f	f	:	m	r	: —
	d	:	t,	l,	:	l,	t,	:	d	s,	: —
	f	:	m	r	:	d	d	:	t,	d	: —
	l,	:	s,	f,	:	m,	f,	:	s,	d,	: — ‖

175. Fill-in as above, introducing Ia to Da (65).

KEY G.

	d	:	f	m	:	r	d	:	f	r	: —
	d	:	t,	d	:	s,	l,	:	r,	s,	: —

16 L*a* to D*a*—F*b* to L*a*—L*a* to S*b*—L*a* to L*b*—L*b* to R*a*—L*a* to D*c*—L*a* to D*b*—D*b* to L*a*.

m	:r	d	:l_1.r	d	:t_1	d	:—
d	:s_1	l_1	:r	s_1	:s_1	d	:— ‖

176. Fill-in, as above, introducing L*a* to D*a* (35) KEY E.

s	:s	l	:m	f	:l	s	:—
d	:t_1	l_1	:d	f	:f_1	s_1	:—
m	:m	f	:r	s	:s	d	:— ‖
l_1	:d	f	:f	s	:s_1	d	:— ‖

177. Fill-in, as above, introducing F*b* to L*a* (29) and L*a* to S*b* (23) KEY A.

:m	s	:—	:f	m	:r	:d	
:d	d	:—	:l_1	l_1	:t_1	:d	
r	:—	:—	—	:—	:d	f	:— :m
s_1	:—	:—	—	:—	:l_1	l_1	:— :l_1
r	:d	:t_1	d	:—	:—	—	:—
f_1	:s_1	:s_1	d	:—	:—	—	:— ‖

178. Write on plan,— KEY G.

D	:S*b*	D	:S	L	:R	S	:—
⁷S*b*	:D	⁷S	:L	R	:⁷S	D	:— ‖

179. Write on plan,— KEY A.

:D	D	:D	:F*b*	L	:S*b*	:D	
S	:—	:—	—	:—	:S	L	:F*b* :L
R*b*	:D*c*	:S	D	:—	:—	—	:— :— ‖

180. Add a Contralto and Bass to the following Air, using S*b* to L*a*, L*a* to D*a*, S*a* to L*a*,— KEY E.

d'	:s	l	:m	f	:l	r	:—
d	:m	f	:l	s	:r	m	:— ‖

181. Add a Contralto and Bass to the following Air, using L*a* to F*a* as a preparation for the Cadence in each phrase,— KEY G.

d	:—	d	:d	d	:t_1	d	:—
m	:—	m	:l	f	:r	m	:— ‖

182. Copy by ear four three-part sentences, including the progressions introduced after Ex. 173.

183. Fill-in a Contralto part, using L*a* to L*b* (81) and L*b* to R*a* (28),— KEY E.

s	:—	d'	:l	f	:—	r	:—
d	:—	l_1	:d	r	:—	s	:—.f
s	:m	r	:r	d	:—		
m	:d	f_1	:s_1	d	:— ‖	*Ouseley.*	

184. Fill-in a Contralto part, using L*a* to D*c* (19),— KEY F.

d	:—	d	:r	m	:—	m	:—
d	:—	l_1	:s_1	d	:—	d	:—
r	:d	f	:m	r	:—	r	:—
f	:m	r	:d	s_1	:—	s	:—
r	:m	f	:—	l	:—	s	:d.r
f	:m	r	:—	f	:—	m	:l_1
m	:r	d	:—				
s_1	:s_1	d	:— ‖	*Langdon.*			

185. Fill-in a Contralto part, using L*a* to D*b* (17),— KEY C.

s	:—	m'	:r'	d'	:—	d'	:—.t
d	:—	d'	:s	l	:—	m	:—
l	:s	f	:f	m	:—	s	:—
f	:m	r	:r	d	:—	d'	:—
s	:fe	s	:—	l	:—	f'	:m'
t	:l	s	:—	f	:—	r	:d
r'	:r'	d'	:—				
s	:s	d	:— ‖	*Lawes.*			

186. Fill-in a Contralto part, using D*b* to L*a* (14),— KEY F.

s	:—	m	:f	r	:—	m	:—
d	:—	d	:f_1	s_1	:—	m_1	:—
d	:r	d	:t_1	d	:—		
l_1	:f_1	s_1	:s_1	d	:— ‖	*Hayes.*	

Ia to Da —Fb to Ia—Ia to Sb—Ia to La—La to Ma—Ia to Do—Ia to Db—Db to Ia.

| | | |

187. Copy by ear four three-part sentences, including the progressions introduced after Ex. 183.

188. Add a Contralto and Bass to the following Air, using the apparent progression S*a* to L*b* (16), which is really D*a* to R*b*, on the second and third pulses; and L*b* to D*a* (28), which is really R*b* to F*a*, on the third and forth pulses. KEY C.

| d' :t | l :s | s :fe | s :—

| f' :m' | r' :d' | d' :t | d' :— ||

189. Add a Contralto and Bass to the following Air, using the apparent progressions D*a* to L*b* (74) =(F*a* to R*b*); and L*b* to S*c*=(R*b* to D*c*).
KEY E♭.

:d | m :l | s :fe | s :— | — :s

| l :r' | d' :t | d' :— | — ||

190. Add a Contralto and Bass to the following Air, using the apparent progressions S*b* to L*b*= (D*b* to R*b*); L*b* to L*a* (68)=(R*b* to R*a*), and introducing **fe** in its proper place. KEY A.

| s_1 :s_1 | l_1 :d | t_1 :l_1 | t_1 :—

| d :d | r :f | m :r | m :— ||

191. Add a Contralto and Bass to the following Air, using the apparent progression L*b* to S*b* (16) =(R*b* to D*b*). KEY B♭.

| d :d | t_1 :l_1 | s_1 :fe_1 | s_1 :—

| f :f | m :r | d :t_1 | d :— ||

192. Add a Contralto and Bass to the following Air. Let the three closing measures of each phrase be repetitions one of the other, only in different keys. KEY G.

| s :s | l :s | s :fe | s :—

| s :s | l :d' | d' :t | d' :— ||

193. Add a Contralto and Bass to the following Air. Let the four closing notes of each phrase in all three parts repeat the notes of the other phrase, only in different keys. KEY E♭.

Const. Ex.

| s :s | s :l | s :fe | s :—

| m :r | d :r | d :t_1 | d :— ||

194. Add a Contralto and Bass to the following Air by Dr. Boyce. KEY E♭.

| m :d | s :d | r :f | f :m

| l :s | t :d' | f :m | r :—

| m :d | s :t | l :d' | d' :t

| d' :l | f :m | f :r | d :— ||

195. Add a Contralto and Bass to the following Air, introducing **ta** at the opening of the last phrase, and harmonizing the Air cadence **t l** with S*a* to L*a*. See Ex. 167, 169, 176. KEY E♭.

KEY B♭. t.

| s :— | s :f | m :— | ^{s}d :—

f. KEY E♭.

| r :m | m :r | d :— | ^{f}d' :—

| d' :t | l :— | s :— | f :m.f

| m :r | d :— || *Lord Mornington.*

196. Analyse *Rep.* I, 137. I, 191.

197. Exercise 162 is a Sevens Metre tune (one which suits the words "Children of the heavenly King") made out of the following chant. **DOH**

| r :f | m :— ||**RAY** |^{m}l.t:d' | d' :t

| d' :— ||$^{d'}$**SOH** |^{s}r' :f' | m' :— ||$^{m'}$**LAH** s

| f :m | r :— | d :— || The cadences of the chant are preserved, but in order to make the Sevens Metre there is, in the first phrase, a prefix of three tones, in the second phrase a prefix of one tone, in the third phrase an insertion of three tones, and, in the last phrase, the passing tone following the untimed Reciting Tone saved us the trouble of an insertion or a prefix. These additions, however, are so arranged as to obtain, in addition to the cadence-replies, a reply of the second phrase to the first by contrary motion, of the third to the first by

	s	:s	|	s	:l	|	s	:fe	|	s	:—
||	m	:r	|	d	:r	|	d	:t,	|	d	:— ||

191. Add a Contralto and Bass to the following Air by Dr. Boyce. Key E♭.

	m	:d	|	s	:d	|	r	:f	|	f	:m
	l	:s	|	t	:d'	|	f	:m	|	r	:—
	m	:d	|	s	:t	|	l	:d'	|	d'	:t
||	d'	:l	|	f	:m	|	f	:r	|	d	:— ||

192. Add a Contralto and Bass to the following Air, introducing ta at the opening of the last phrase, and harmonizing the Air cadence t l with Se to la. See Ex. 187, 189, 176. Key E♭.

										Key B♭.	
	s	:—	|	s	:f	|	m	:—	|	ᵈd	:—
										Key E♭.	
	r	:m	|	m	:r	|	d	:—	|	ᵗd'	:—
	d'	:t	|	l	:—	|	s	:—	|	f	:m.f
||	m	:r	|	d	:—	||					Lord Mornington.

193. Analyze No. 1, 187. 1, 191.

194. Exercise 189 is a Seven Metre tune (one which suits the words "Children of the heavenly King") made out of the following chant. DOR

	r	:f	|	m	:—	||	RAY	ᵐl.t:d'	|	d'	:t
	d'	:—	||	ᵈSOR	|	ᵈr'	:f'	|	m'	:—	|| ᵐLAH s
	f	:m	|	r	:—	|	d	:— ||			

The cadences of the chant are preserved, but in order to make the Seven Metre theory is, in the first phrase, a prefix of one tone, in the second phrase a prefix of one of three tones, in the third phrase an insertion of three tones, in the last phrase, the passing tone following; and, in the last phrase, the passing tone following the unfinished Doxology Tone saved us the trouble of an insertion or a prefix. These additions, however, are so arranged as to obtain, in addition to the cadence replica, a reply of the second phrase to the first by contrary motion, of the third to the first by

repetition in the original key, and a less perfect reply of the fourth to the first, commencing one tone higher. A Long Metre tune (one which suits the words "Praise 'God from 'whom all 'blessings 'flow") has to provide, in each line, for eight syllables, the first of which has the soft accent. Prefix a soft-pulse tone to each line of Exercise 162, so as to make a Long Metre tune. In order to preserve the "Balance of Rhythm" (the rhythmical wholeness of the tune—see Exercise 71 above) you will have to make the two-pulse tones of the present exercise into one-pulse tones.

198. Alter the following Chant by Lord Mornington so as to make, 1st, a Sevens Metre tune, and, 2nd, a Long Metre tune. KEY E. | **SOH f** | **m :r** | **d :—** ‖ **DOH' t** | **l :s** | **f :m** | **r :—** ‖ | **FAH** | **s :l** | **r :—** ‖ **FAH** | **m :r** | **d :t,** | **d :—** ‖ Add to the Long Metre a Contralto and Bass, using the *Lah* cadence at the close of the first phrase. Use the **t,** at the opening of the second phrase, as a passing tone thus, | **d' :d'.t** | **l** .

199. The Common Metre tune (suited to the words "Come 'let us 'join our 'cheerful 'songs, With 'angels 'round the 'throne") has to provide for four lines, which are alternately of eight and of six syllables, each line beginning with the soft accent. Even in good *reading* a pause, to lengthen the time, should be given at the end of each second line, but in singing, the Balance of Rhythm is more important. This will require a three-pulse tone at the end of the second and fourth lines. By prefix or insertion, make the following chant, by Dr. Boyce, into a Common Metre tune, and then harmonize it for Soprano, Contralto, and Bass. Make it also into a Sevens Metre tune. KEY E. | **DOH'** | **s :f** | **m :—** ‖ **ME** | **r :s** | **s :fe** | **s :—** ‖ **SOH** | **l :t** | **d' :—** ‖ **LAH** | **s :f.m** | **m :r** | **d :—** ‖ Make a "Secondary Chord" on the fourth tone of the last phrase.

200. The Short Metre tune (suited to the words "Come 'we that 'love the 'Lord,—And 'let our 'joys be 'known,—Join 'in a 'song with 'sweet ac'cord, And 'thus sur'round the 'throne") has to provide for two lines of six syllables, one of eight, and one of six, each line beginning with the soft accent. The Balance of Rhythm requires a pause, or lengthening of the tones, at the end of the 1st, 2nd, and 4th lines. Make the following chant, by Dupuis, into a Short Metre tune, and harmonize as above. KEY D. | **ME r** | **d :l** | **s :—** ‖ **lRAY m** | **f :m** | **r :r** | **d :—** ‖ **fDOH'** | **t :d'** | **l :—** ‖ **RAY** | **s :d'** | **d' :t** | **d' :—** ‖ Adapt Ex. 199 also to Short Metre.

201. The Responses after the Commandments, in the Church of England Service, allow a good rhythmical balance of the two musical phrases of which they are composed, the second phrase beginning on the last of the pulses which should belong (in an equal division of measures) to the first phrase. But in the Response after the tenth Commandment there is an alteration of words, which requires a considerable expansion of the last phrase. As the rhythmical balance is thus spoilt, it is all the more necessary, for the unity of the piece, to retain as much as possible of musical imitation. Harmonize the following piece for three voices (Treble, Contralto, and Bass), and notice how the great Boyce meets the difficulty by a simple prefix of **:s,** | **d** and insertion of **:l .l** | **s** KEY A.

m :s	**f :m**	**r :d**	**t, :r .r**	**m :f**
Lord, have	mer - cy	up - on	us, And in-	cline our
s :-.f	**m :r**	**d :—**	‖ **m :s**	
hearts to	keep this	law.	Lord, have	
f :m	**r :d**	**t, :s,**	**d :r**	
mer - cy	up - on	us, And	write all	
m :f	**s :l .l**	**s :f .f**	**m :r**	
these thy	laws in our	hearts, we be-	seech	
d :—	‖			
thee.				

202. Harmonize, as above, the following Response, and make one for the tenth Commandment to agree with it, using prefix, insertion, or affix.

position in the original key, and a less perfect response of the fourth to the first, commencing one tone lower. A long Metre tune (one which suits the words "Praise God from whom all blessings flow") has to provide, in each line, for eight syllables, the last of which has the soft accent. Prefix a soft-tone tone to each line of Exercise 192, so as to make a long Metre tune. In order to preserve the "Balance of Rhythm" (the rhythmical whole-tone of the tunes—see Exercise 71 above) you will have to make the two-pulse tones of the present exercise into one-pulse tones.

195. After the following Chant by Lord Mornington, so as to make, 1st, a Seven Metre tune, and, 2nd, a Long Metre tune. Key E. | SOH f | m :r

| d :— || DOH' t | l :s | f :m | r :— ||
| YAH | s :l | r :— || YAH | m :r | d :t,
| d :— || Add to the Long Metre a Contralto and Bass, using the Lah cadence at the close of the first phrase. Use the t, at the opening of the second phrase, as a passing tone thus, | d' :d' .t | l .

196. The Common Metre tune (suited to the words "Come let us join our cheerful songs, With angels round the throne") has to provide for four syllables, which are alternately of eight and of six syllables, each line beginning with the soft accent. Allow in a good manner a pause, to lengthen the time, which should be given at the end of each second line, but the will require a three-pulse tone at the end of the second and fourth lines. By prefix or insertion, make the following chant, by Dr. Boyce, with a Common Metre tune, and then harmonize it for So-prano, Contralto, and Bass. Make it also into a Short Metre tune. Key E. | DOH' | s :f

| m :— || MI | r :s | s :fe | s :— || SOH
| l :t | d' :— || LAH | s :f.m | m :r | d :— ||
Make a "Secondary Chord" on the fourth tone of the last phrase.

197. The Short Metre tune (suited to the words "Come we that love the Lord,—And let our joys be known,—Join in a song with sweet accord,

And thus surround the throne") has to provide for two lines of six syllables, one of eight, and one of six, each line beginning with the soft accent. The Balance of Rhythm requires a pause, or lengthening of the tones, at the end of the 1st, 2nd, and 4th lines. Make the following chant, by Dupuis, into a Short Metre tune, and harmonize as above.

Key D. | ME r | d :l | s :— || RAY m | f :m
| r :r | d :— || DOH' | t :d' | l :— || RAY
| s :d' | d' :t | d' :— || Adapt Ex. 199 also to Short Metre.

201. The Responses after the Commandments, in the Church of England Service, allow a good rhythmical balance of the two musical phrases of which they are composed, the second phrase beginning on the last of the pulses which should belong (in an equal division of measures) to the first phrase. But in the Responses after the tenth Commandment, there is an alteration of words, which requires a considerable expansion of the last phrase. As the rhythmical balance is thus spoilt, it is all the more necessary, for the unity of the piece, to retain as much as possible of musical imitation. Harmonize the following piece for three voices (Treble, Contralto, and Bass), and notice how the great Boyce meets the difficulty by a simple prefix of :s, | d and insertion of :l .l | s Key A. | m :s

| f :m | r :d | t, :r .r | m :f
mer - cy up - on us, And in-cline our hearts to keep this law, | m :s || Lord, have
| s :-.f | m :r | d :— ||
| f :m | r :d | t, :s, | d :r
mer - cy up - on us, And write all
| m :f | s :l .l | s :f .f | m :r
these thy laws in our hearts, we be-seech
| d :— ||
thee.

202. Harmonize, as above, the following Response, and make one for the tenth Commandment to agree with it, using prefix, insertion, or ellis.

KEY F. | m :-.m | r :d | $t_{,}$:$t_{,}$ | d :$l_{,}$.$t_{,}$ | d :r | m :-.m | r :r | d :— ||

203. Harmonize the following exercises for Soprano, Contralto, and Bass, using Bye-tones, Passing-tone, and Secondary Chord. KEY C. | d.m:r.f | m.f :s | s.d' :r'.t | d' :— || KEY E♭. | d.m :m | r.d :$t_{,}$.r | d :— | m .s :s | f.m :r.f | m :— || Harmonize the following also, with Bye-tones and Waving-tones. KEY B♭. | d.m :s :f | m :-.f :m | $s_{,}$.d :m :r | d :-.r :d || Harmonize the following also, allowing *two* dissonant passing-tones, belonging to the higher part of the scale, at the close. KEY G. s.f,m | r :m.r,d | $t_{,}$:d.r,m | f :$s_{,}$.$l_{,}$,$t_{,}$ | d ||

204. Harmonize and sing the following. KEY E♭. | d' :s | m.f :f.m | m :— | s :m | d.r :r.d | d :— || on the following plan | D :D | D :^{7}S | D :— | D :D | D :S | D :— || The *Fah* of the third pulse, the *Me* of the fourth pulse, the *Ray* of the ninth, and the *Doh* of the tenth are Dissonant Incidental Tones. We call them *Anticipation* Tones. See "How to Observe," page 134. They anticipate the tone of the next chord in the same part. Harmonize also the following. KEY E♭. | d :r .d | d.$t_{,}$:$t_{,}$.d | d :— | m :f.m | m.r:r.m | m :— ||

205. Harmonize and sing the following. KEY B♭. | m.r :d :r.m | d :-.$t_{,}$:d | $s_{,}$.$f_{,}$:$m_{,}$:$f_{,}$.$s_{,}$ | $m_{,}$:-.$r_{,}$:$m_{,}$ ||, treating the *Me* in the third pulse as an Anticipation dissonance occurring in the chord ^{7}S. It anticipates a note of the next chord but not in the same part. In the ninth pulse you will have a Bye-tone interrupting the resolution of ^{7}S. Harmonize also the following, using ^{7}S in the last cadence. If you used S the m would not be dissonant, but would form part of a secondary chord M. KEY B♭. | d :$s_{,}$:$f_{,}$ | $m_{,}$.$r_{,}$:$m_{,}$.$f_{,}$:$m_{,}$ | $s_{,}$:$m_{,}$:$r_{,}$.$m_{,}$ | $d_{,}$: : ||

206. Harmonize the following, with Bye-tones, Waving-tones, and Anticipation-tones. KEY E♭. | $d_{,}$-.$_{,}$m:$r_{,}$.$d_{,}$r | m :$r_{,}$-.$_{,}$m | m :— | $s_{,}$-.d' :$t_{,}$.$l_{,}$.t | d' :$t_{,}$-.$_{,}$d' | d' :— ||

207. Harmonize and sing the following. KEY B♭. | d.r :m.f:r.m | d :— :$s_{,}$ | $m_{,}$.$f_{,}$:$s_{,}$.$l_{,}$:$f_{,}$.$s_{,}$ | $m_{,}$:— :— ||, using the chord D on the second and eighth pulses. The *Fah*, in the second pulse, is then an example of the rarely occurring Dissonant Incidental which we call a *Hanging-tone*. It rises or *falls* only one degree from the last tone, but bears no special relation to that which follows. The *Lah*, in the corresponding place of the second phrase, becomes a Consonant Incidental. It forms the secondary chord L. Harmonize also—KEY E♭. | $m_{,}$-.$_{,}$f :$r_{,}$-.$_{,}$m | $d_{,}$-.$_{,}$$t_{,}$:$t_{,}$.$d_{,}$r | $d_{,}$-.$_{,}$r :m | $s_{,}$-.$_{,}$l :$f_{,}$-.$_{,}$s | $m_{,}$-.$_{,}$r :$r_{,}$$m_{,}$f | $m_{,}$-.$_{,}$r :d ||

208. Harmonize the following. KEY F. | m.f:s | f :l.f | s :f | m :— | d.r :m | r :f.r | m :r | d :— || The *Ray* of the twelfth pulse (the chord F being used) is what we call a *Guiding-tone*. A Guiding-tone bears no special relation to the last tone, but leads upwards or downwards to the next. See "How to Observe," p. 134. This rarely occurring Dissonant Incidental is, in this case, apologized for by the requirements of rhythmical reply. It may be said to be "prefigured." Harmonize also—KEY F. | s :d' | l :f | m:r | m :— | m :s | f :r | d :$t_{,}$ | d :— || making at least one Guiding-tone, obtaining also rhythmical reply.

209. Harmonize the following. KEY F. | m :d.$l_{,}$ | $t_{,}$:r | d :— | s :m.d | r :f | m :— || The chord D, with its fifth being taken on the second pulse, *Lah* will be another illustration of the Guiding-tone. Harmonize also—KEY E. | s.d :r.f | m :— | m.$l_{,}$:$t_{,}$.r | d :— ||

210. The Incidental tones (tones not essential to the chord with which the pulse is struck), hitherto illustrated, are all on the weak part of a pulse. They may be classified thus: 1st, Consonant Inci-

Waving-tones, and Anticipation-tones. Key E♭.

| d,-,m,:r,d,r | m :r,-,m | m :— | s,-,d,:t,l,t,
| d' :t,-,d' | d' :— ||

207. Harmonize and sing the following. Key B♭.

| d,r :m,f,:r,m | d :— :s, | m,:f,:s,:l,:t,:s,
| m, :— :— ||, using the chord D on the second and eighth pulses. The Fa4, in the second pulse, is then an example of the rarely occurring Dissonant Incidental which we call a Hanging-fan. It rises or falls only one degree from the last tone, but bears no special relation to that which follows. The La4, in the corresponding place of the second phrase, becomes a Consonant Incidental. It forms the second chord I. Harmonize also—Key E♭. | m,-,f,
:r,-,m | d,-,t, :t,,d,r | d,-,r :m | s,-,l :t,-,s
| m,-,r :r,m,f | m,-,r :d ||

208. Harmonize the following. Key F. | m,f :s
| f :l,f | s :f | m :— | d,r :m | r :f,r
| m :r | d :— || The Ray of the twelfth pulse (the chord F being used) is what we call a Guiding-tone. A Guiding-tone bears no special relation to the last tone, but leads upwards or downwards to the next. See "How to Observe," p. 13♯. This rarely occurring Dissonant Incidental is, in this case, apologized for by the requirements of rhythmical reply. It may be said to be "prefigured."

Harmonize also—Key F. | s :d' | l :f | m :r
| m :— | m :s | f :r | d :t, | d :— ||

making at least one Guiding-tone, obtaining also rhythmical reply.

209. Harmonize the following. Key F. | m :d,l,
| t, :r | d :— | s :m,d | r :f | m :— ||

The chord D, with its fifth being taken on the second pulse, Ma4 will be another illustration of the Guiding-tone. Harmonize also—Key E. | s,d :r,f
| m :— | m,l, :t,:r | d :— ||

210. The Incidental tones (tones not essential to the chord with which the pulse is struck), hitherto illustrated, are all on the weak part of a pulse. They may be classified thus: 1st, Consonant Incidentals, Harmonize the following exercises for Soprano, Contralto, and Bass, using Bye-tones, Passing-tones, and Secondary Chord. Key C. | d,m :r,f
| s,d' :r,t | d' :— || Key E♭.
| r,d :t,:r | d :— | m .s :s
| m :— || Harmonize the following, with Bye-tones and Waving-tones. Key B♭.
| r :f | m :-,f | s,,d :m :r
| r :d || Harmonize the following also, using two diminished passing-tones, belonging to the other part of the scale, at the close. Key G.
| r :m,r,d | t,,d :s,r,m | f :s,,l,:t,:t, | d ||

Harmonize and sing the following. Key E♭.
| s :m,f | m :— | s :m | d,r :r,d
| m :— || Harmonize on the following plan | D :D | D :'S
| D :D | D :'S | D :— || The Ma4 of the fourth pulse, the Ma of the fourth pulse, the Ray of the second, and the La4 of the tenth are Dissonant Incidental Tones. We call them Anticipation Tones. See "How to Observe," page 13♯. They anticipate the tones of the next chord in the same part. Harmonize also the following. Key E♭. | d :r,d
| r,d | d :— | m :f,m | m,r:r,m | m :— ||

Harmonize and sing the following. Key B♭.
| d :r,m | d :-,f, :d | s,,f, :m, :f,,s,
| r,-,r :m, || treating the Ma in the third pulse as a suspension dissonance occurring in the chord of the preceding pulse, or of the next chord but not of its own part. In the ninth pulse you will have to be careful in interpreting the resolution of 'S. Harmonize also the following, using 'S in the last chord. If you read it, the m would not be dissonant, but would form part of a secondary chord M. Key E♭. | d :— | s,,m :f, | m,,r,:m,,f,:m,
| m :r,,m | d,f, :— :— ||

Harmonize the following, with Bye-tones,

dentals,—Bye-tones, and Secondary Chords; 2nd, Dissonant Incidentals,— Passing-tones, Waving-tones, Anticipation-tones, Hanging-tones, and Guiding-tones. Along with this second division are commonly classified the "companions" to the dissonant Passing-tones, moving with them in thirds. Harmonize the following. KEY B♭. | m :r.d :t₁.r | d :— :— | s₁ :f₁.m₁ :r₁.f₁ | m₁ :— :— ||, using the chord D on the second and eighth pulses. The *Ray* in the second pulse and the *Fah* in the eighth pulse are Dissonant Incidental tones. They strike the strong part of the pulse, and are called *Forestrokes*. They are preceded and followed by tones which make with them three tones moving diatonically, and are, therefore, called *Oblique Forestrokes*. This sentence has the same Essential tones as one of those in 205. Harmonize also—KEY E♭. | m :r.d | t₁.r :r.d | d :— | s :f.m | r.f :f.m | m :— || introducing Oblique Forestrokes. These Downward Oblique Forestrokes are much used.

211. Harmonize and sing the following. KEY C. | m :-.f | s :l.t | d' :— | r' :— | m' :r'.d' | d' :t | d' :— || Place the chord S or T on the fourth pulse, and then *Lah* will illustrate the *Under*-Oblique Forestroke, which is not so common as the other.

212. Harmonize and sing the following. KEY E♭. | m :r | m.s:s.f | m :— | d :t₁ | d.m:m.r | d :— || Place the chord S on the tenth pulse, and then *Me* will illustrate the *Horizontal* Forestroke. It is prepared by the occurrence of the same note in the previous pulse. Observe that in this case it is "prefigured," so that the ear expects it. Harmonize also the following. KEY E♭. | d'.t :l .s | f.m:m.r | m :— | s.f :m.r | r.d :d .t₁ | d :— || Place the chord D on the first and second pulses, and then you will have an illustration of a Passing-tone preparing an Oblique Forestroke. Introduce Horizontal Forestrokes on the fourth and tenth pulses, and prepare them by Anticipation-tones. These Horizontal Forestrokes with "Downward Resolution" are much used.

213. Harmonize and sing the following. KEY E♭ | d :d.m | m.d:d.r | m :— | s :s.d' | d'.s :s.t | d' :— || Introduce the chord S on the fourth pulse, and then *Doh* will illustrate the *Under*-Horizontal Forestroke, which is much less common than the other.

214 .Harmonize and sing the following. KEY B♭. | d :m :s.f | m :— :— | s₁ :d :m.r | d :— :— || Place the chord 'S in the ninth pulse, and then *Me* will illustrate the *Unprepared Forestroke*. In this case again the dissonance is rendered more acceptable to the ear by being "prefigured." Harmonize also—KEY C. | s :d'.t | l :s. | m :l.s | f :m. | r :s.f | m :r. | d :f.m | r :d. ||, placing the chord D on the sixth and fourteenth pulses.

215. Harmonize and sing the following. KEY B♭. | d.m :f.m :r.f | m :— :d | s₁.d :r.d :t₁.r | d :— : || Place the chord D on the second and eighth pulse, and you will have an illustration of a kind of unprepared forestroke which may be called the *Waving* Forestroke.

216. Harmonize Ex. 215, and the second sentence in Ex. 214, with other chords, so as to have Passing-tones, instead of the Forestrokes. Sing the Ex. in both ways and compare the different effects.

217. Harmonize Ex. 207, 206, the second sentence in 205, and both in 204, so as to produce as many Forestrokes as possible. Sing the exercises in both ways and compare the different effects.

218. Analyse *Rep.* I, 104. I, 149. I, 165. II, 93. II, 106 *b*. II, 106 *a*. II, 124 *a*. Abbreviate *Anticipation* Tones "Ant.", *Hanging* Tones "Hang.", *Oblique* Forestrokes "O.F.", *Horizontal* Forestrokes "H.F.," *Unprepared* Forestrokes "Un. F."

219. Copy by ear six exercises like those above containing the chord L, Transition, and some Incidental Tones.

Tones, and Secondary Chords; Sub-Dominants, — Passing-tones, Waving-tones, Hanging-tones, and Quid-tones. Hanging-tones, and Quid-tones with this second division are commonly called the "companions" to the discommons, and provide well, then, in thirds. Harmonize the following. Key B2. | m :r.d :t.,r

| — | s, :f.m, :r.f, | m, :— :— ||

Place the chord D on the second and eighth pulses, and then the second and eighth pulses, and the Ata in the Harmonies are Harmonical tones. They are always part of the pulse, and are called Essential tones. They are preceded and followed by other notes with them three tones moving in the same direction, they are, therefore, called Oblique Forestroke. Harmonize the same Essential tones as in 208. Harmonize also—Key B 3.

| d :r.d | d :— | s :f.m | r.f :f.m ||

Introducing Oblique Forestrokes. These Oblique Forestrokes are much used.

Harmonize and sing the following. Key C.

| s :t.t | d' :— | r' :— | m' :r'.d' ||

| d' :— ||

Place the chord S or T on the second and then Ata will illustrate the Oblique-Forestroke, which is not so common as the

Harmonize and sing the following. Key E3.

| m.s :s.d | m :— | d :t, | d.m :m.r ||

Place the chord S on the fourth pulse, and then will illustrate the Horizontal Forestroke, followed by the occurrence of the same note in the same pulse. Observe that in this case it is not so that the ear accepts it. Harmonize the following. Key E 3. | d'.r :l .s

| — | m :— | s.f :m.r | r.d :d .t, ||

Place the chord D on the first and fourth pulses, and then you will have an illustration of the same principle, viz. preparing an Oblique Forestroke. Introduce Horizontal Forestrokes on the fourth and eighth, and prepare them by Anticipation. These Horizontal Forestrokes with "Down-resolution" are much used.

213. Harmonize and sing the following. Key B b

| d :d.m | m.d :d.r | m :— | s :s.d' | d' :s.t ||

| d' :— ||

Introduce the chord S on the fourth pulse, and then Ata will illustrate the Horizontal Forestroke, which is much less common than the other.

214. Harmonize and sing the following. Key B 3.

| d :m :s.f | m :— :— | s, :d :m.r ||

| d :— :— ||

Place the chord T in the sixth pulse, and then M will illustrate the Approached Forestroke. In this case again the dissonance is rendered more acceptable to the ear by being "prepared." Harmonize also—Key C. | s :d'.t

| l :s . | m :l.s | f :m. | r :s.f | m :r. ||

| d :f.m | r :d. ||

Placing the chord D on the sixth and fourth pulses.

216. Harmonize and sing the following. Key B b.

| d.m :f.m :r.f | m :— :d | s.d :r.d :t.r ||

| d :— :— ||

Place the chord D on the second and eighth pulse, and you will have an illustration of a kind of unprepared forestroke which may be called the "Deep Forestroke."

216. Harmonize Ex. 215, and the second sentence in Ex. 214, with other chords, so as to have Passing-tones, instead of the Forestrokes. Sing the Ex. in both ways and compare the different effects.

217. Harmonize Ex. 207, 208, the second sentence in 209, and both in 204, so as to produce as many Forestrokes as possible. Sing the examples in both ways and compare the different effects.

218. Analyse Ex. I. 105, I. 140, I. 165, II. 95, II. 106 a, II. 106 b, II. 124. Although this Analysis, Tones "Aux", Passing Tones "Plain", Oblique Forestrokes "O.L.", Horizontal Forestrokes "H.F.", Unprepared Forestrokes "U.F."

219. Copy by ear six exercises like those above commencing the chord I., Transition, and some Incidental Tones.

CHAPTER VII.

THE CHORD ME.

BASS AND CHORD SEQUENCES.—D WITH OMITTED ROOT. INTRODUCTION TO FULL-PULSE DISSONANCES. RHYTHMICAL FORM CONTINUED.

Two-part Harmony.

220. Use the fifth $\binom{t}{m}$ in any of the previous two-part Exercises, if you can thereby secure a smoother progression of parts without injuring the Harmony.

Three-part Harmony.

221. The Chord M is, like T, a "convenience chord." It enables us to harmonize the Air **t l**, and is frequently used for the sake of forming a regular succession of intervals in the Bass, called a Bass Sequence. See the second phrase of this exercise. Fill-in a Contralto, using the progressions D*a* to M*a* (14), M*a* to F*a* (35), and L*a* to M*a* (28). KEY D.

d' :t	l :r	d :f	m :—	
d :m	f :s	l :t	d' :—	
m' :r'	d' :t	l :t	d' :—	‖
d' :s	l :m	f :s	d —:—	‖

222. Harmonize the following chant by Battishill, using under **t l** first S L and afterwards T*b* F. These are other and less common ways of harmonizing **t l**. Compare Exercise 152.—KEY D.

DOH'	t :l	s :— ‖ FAH	m :r.m
f.m :r.d	s :— ‖ DOH'	t :l	s :— ‖
FAH	m :l	s.f :m.r	d :— ‖

223. Harmonize the following chant by Cooke, using L*a* to M*a*. KEY A.

ME	r :d	t, :— ‖
LAH,	f :m.f	m :r	d :— ‖

224. Fill-in a Contralto, using M*a* to L*a* (35), and F*a* to M*a*. Notice two Bass Sequences of fourths and seconds. Compare opening of Old 100th, *Sab. T. B.* 245. KEY A.

s, :l,	t, :d	r :m	f :—	
d, :f,	m, :l,	s, :d	t, :—	
m :r	d :t,	l, :t,	d :—	‖
d :s,	l, :m,	f, :s,	d, :—	‖

225. Fill-in a Contralto to the following chant by Aldrich, using S*a* to M*a* (28). Observe the Bass Sequence. KEY B♭.

DOH	l, :r	t, :—	‖ ME
DOH,	f, :r,	s, :—	‖ ME,
d :r	d :t,	d :—	‖
l, :f,	s, :s,	d, :—	‖

226. Harmonize the following chant by Mr. Goss, using M at the opening of the third phrase. KEY E.

ME	s :f	m :— ‖ RAY	d	t, :d
f :m	r :— ‖ SOH	d' :t	l :— ‖	
RAY	s :m	r :r	d :— ‖	

227. Harmonize the following chant by Mr. Goss, using M*b* to L and M to M*b* in the third phrase. Compare "Stephens," Sab. T. B. 410, and "Harlow," 136.—KEY A.

DOH	m :d	l, :— ‖ TE,	d :r	m :fe	s :— ‖
RAY	s :m	d :— ‖ FAH	m :r	d :t,	d :— ‖

CHAPTER VII.

THE CHORD ME.

CHORD SEQUENCES—D WITH OMITTED ROOT. INTRODUCTION TO FULL-PULSE DISSONANCES. RHYTHMICAL TONE CONTINUED.

Two-part Harmony.

Use the fifth $\left(\frac{t}{m}\right)$ in any of the previous Exercises, if you can thereby secure a smoother progression of parts without injuring the Harmony.

Three-part Harmony.

The Chord M is, like T, a "convenience" that enables us to harmonize the Air t l, originally used for the sake of forming a succession of intervals in the Bass, called a Cantabile. Use the second phrase of this exercise as a Cantabile, using the progressions l, f, m, r to Ra (35), and la to Ma (28).

l,	:r	d	:f	m	:—		
f	:s	l	:t	d'	:—		
d'	:t	l	:t	d'	:—		
l	:m	f	:s	d	—:—	‖	

Harmonize the following chant by Battishill, using t l first S l, and afterwards Ta F. Compare other and less common ways of barring.

t	:l	s	:—	DOH'	t :l	s	:— ‖
m	:l	s.f	:m.r	d	:— ‖		

Harmonize the following chant by Cooke, using Ma. Key A.

f	:m.f	m	:r	d	:— ‖	MEE	r :d	t, :— ‖

Use in a Cantabile, using Ma to Ia (35), using Ma. Notice two Bass Sequences of equal accounts. Compare opening of Old T. B. 245. Key A.

s,	:l,	t,	:d	r	:m	f	:—
d	:f	m,	:l,	s,	:d	t,	:—
m	:r	d	:t,	l,	:t,	d	:— ‖
d	:s,	l,	:m,	f,	:s,	d,	:— ‖

525. Fill-in a Cantabile to the following chant by Aldrich, using Se to Ma (28). Observe the Bass Sequence. Key B♭.

DOH	l,	:r	t,	:— ‖	MEE
DOH,	f,	:r,	s,	:— ‖	MEE,
d	:r	d	:t,	d	:— ‖
l,	:f,	s,	:s,	d,	:— ‖

526. Harmonize the following chant by Mr. Goss, using M at the opening of the third phrase. Key E.

MEE	s	:f	m	:— ‖	RAY	d	t, :d
f	:m	r	:— ‖	SOH	d'	:t	l	:— ‖
RAY	s	:m	r	:r	d	:— ‖	

527. Harmonize the following chant by Mr. Goss, using Ma to l, and M to Ma in the third phrase. Compare "Stephens," Sch. T. B. 410, and "Hardy," 136.—Key A.

l,	:— ‖	TE	d	:r	m	:fe	s	:— ‖
RAY	s	:m	d	:— ‖	TAH	m	:r
d	:t,	d	:— ‖				

228. Harmonize the following chant by Mr. Goss, using F*b* to M*b* and M*b* to R*b*, and making the Bass move down the scale diatonically. Compare "Casterton," Sab. T. B. 52. KEY A. | **DOH** | m :r | f :— || **ME** | r :d | d :t_1 | d :— ||

229. Harmonize the following, using the Bass l s f twice, with L (or F*b*) to M*b*, and M*b* to (R*b* or) F. KEY B♭. :d | m :r :d | d :t_1 :l_1 | t_1 :— :— | — :— :d | f :m :r | r :m :f | m :— :— | — :— ||

230. Harmonize the following (closely imitated from Haydn's "Creation," p. 30), making a Bass Sequence in the second and third measures (the opening fraction of a measure being counted as one) and a *Chord* Sequence (one in which only the *roots* of the chords move in regular intervals) in the sixth, seventh, and eighth measures, altering the "position" of the chords so as to secure the above-named Bass | l :— | s :— | f :— ||

KEY D. :s | s :l | t :d' | r' :— | — :t | t :d' | r' :m' | f' :— | — :f' | m' :— | s' :s' | d' :— | m' :m' | l :— | t :— | d' :— | — ||

231. Harmonize the following (imitated from Handel's Messiah, p. 149), using T*c* to M. Make Chord Sequences ascending a fourth and descending a fifth. KEY G. | s_1 :l_1 | t_1 :t_1 | d :l_1 | s_1 :— | m :f | s :s | l :f | m :— ||

232. Fill-in a Contralto, using 'S*d* to M, M*c* to L, M to D, and D to M. KEY D.

{ :m | l :— :d' | s :— :s | s :— :—
{ :d | f :— :f | f :— :f | m :— :—

{ | m :— :s | d' :— :m' | r' :— :r'
{ | d :— :t_1 | l_1 :— :s_1 | f_1 :— :f_1

{ | t :— :— | d' :— ||
{ | s_1 :— :— | d :— ||

233. Write on plan, introducing F to M*b*, M*b* to L, R*b* to M, M to D*b*. KEY C. | D :S*b* | L :M*b* | F :R*b* | M :D*b* | F :M*b* | L :F | D*co*:'S | D :— ||

234. Fill-in a Contralto to the following sentence (imitated from Handel's Messiah, p. 145), using T*b* to M and M to F*b*. The Air is full of Forestrokes and Passing-tones. Study and describe the Bass Sequence. KEY F.

{ :d' | t.l :s.f | m :l | l.s :f.m | r :s
{ :d | d :d | :f | r :r | :m

{ | s.f :m.r | d :f | f.m :r.d | t_1 :m
{ | l :l | :r | s :s | :d

{ | m.r:d.t_1 | l_1 :t_1 | t_1 :— | d :—
{ | f :f | :r | m :— | l :—

{ | d :— | t_1 :— | d :— | —
{ | f :— | s :— | d :— | — ||

235. Fill-in a Contralto to the following sentence (imitated from Handel's Messiah, p. 21), using T to M. Notice that the Air imitates the Bass one pulse later and with a different accent, and that the fourth and fifth pulses imitate the second and third, one step higher, and so on with every couple of pulses. If you can also make the Contralto of the fourth and fifth pulses imitate the Contralto of the second and third, one step higher, and so on, you will have an example of what is called a *Full* Sequence. See other examples—the Sequences two, three, four, or more pulses long—and rising one, two, or more degrees, or falling several degrees, in Ex. 234 above, in Sab. T. B. 320, 211, and Mozart's Twelfth Service, p. 6 (each step of the Sequence occupying six pulses), 24 (each step eight pulses), 30, and 63, &c.

KEY G.

{ :s_1 | s_1 :d | l_1 :r | t_1 :m | d :f
{ :s_1 | d :l_1 | r :t_1 | m :d | f :r

{ | r :s | m :l | s :f | m ||
{ | s_1 :m_1 | l_1 :f_1 | s_1 :s_1 | d ||

236. Harmonize the following sentence (using L on the 3rd pulse), and then write the transition in the "improper" method. This will give an illustration of the manner in which M (really L in dis-

L, R4 to M, M to D4. Key C.

guise) very commonly *prepares* transition. See also Sab. T. B. 108, 373, 388. KEY E♭. | d' :— | tm' :f' | m' :r' | d's :— | f :— | m :f | m :r | d :— ||

237. Harmonize the following sentence, using M =(L) on the third pulse. KEY E♭. | m:s | s :m.l | s :fe | s :— | t :d' | d' :l.r' | d' :t | d' :— || Write it also with the better method of marking Transition.

238. Harmonize the following with M = (L) on the second pulse. KEY E. | d' :t | l :d' | t :l | s :— | f :m | r :f | m :r | d :— || Write it also in the better method.

239. Harmonize the following, using M on the fourth pulse, preparing transition, and L on the twelfth pulse. Write it also in the better method. KEY B♭. | s_1 :— | d :t_1 | t_1 :l_1 | s_1 :— | m :— | f :m | m :r | d :— ||

240. Harmonize the following, using M on the fourth pulse, preparing transition, and also, in a well-known Bass phrase, on the tenth pulse. Write it also in tne better method. KEY F. | s :s | l :s | s :fe | s :— | m :m | f :m | m :r | d :— ||

241. Fill-in a Contralto to the following chant by Dr. Crotch, using D*b*o in the first chord. It is so common to begin a tune with the chord D that the ear naturally expects it, and would be far from supposing that the first chord struck was the little-used M. See Ex. 72 and 73 above. Also "Add. Ex.," p. 78*a* and 81. KEY G.

| SOH | f :m | r :— || DOH | t_1 :l_1
| ME | r :d | s_1 :— || DOH_1 | r_1 :f_1

| s_1 :m | r :— || RAY | m :f | s :— ||
| m_1:d_1 | s_1 :— || SOH_1 | d :r | m :— ||

| RAY | m :s_1 | l_1 :t_1 | d :— ||
| SOH_1 | d_1 :m_1 | f_1 :r_1 | d_1 :— ||

242. Harmonize the following chant by Mr. Turle, using the Bass l m f s and the chord D*b*o in the second cadence. In this case also the ear is so much accustomed to that Bass in cadences, that it could not permit the chord to be called the little-used M. KEY D. | ME | s :s | d' :— || | SOH | d' :d' | m' :r'.d' | t :— || LAH | l :t | d' :— || RAY' | s :d' | d' :t | d' :— || Compare Sab. T. B. 22.

243. Fill-in a Contralto, using D*b*o on the fourth and twelfth pulses. In this case we might be tempted to treat the chord D*b*o as M. But the ear would not naturally do so, and we prefer maintaining the rule that m and s *without* t shall never be reckoned sufficient to form the chord M.

KEY A.

| :m | r :f | m :s | fe :l | s :m
| :d | f :r | m :d | r :r | s_1 :s_1

| f :r | m :d | r :t_1 | d ||
| f_1 :f_1 | m_1 :m_1 | r_1 :s_1 | d_1 ||

The chord M *can* be used on the ninth pulse.

244. Harmonize the following Air, using a similar Bass to the last. KEY G. :s | l :f | s :m | f :f | m :m | f :r | m :d | r :r | d :— ||

245. Analyse *Rep.* I, 130*a*, and II, 126*b*, in which similar cases occur. Analyse also *Rep.* I, 152, 186*b*, 192*b*; II, 1*a*, 121*a*, 122*b*, 126*a*.

246. Harmonize the following Chant by Dr. Monk, using the chord S under the m.r. In this case the *Me* has the form and manner of a Forestroke. But it is not really dissonant. Therefore we are obliged to interpret it as M*b*, with S as a Secondary Chord. KEY E. | SOH | d' :m | l :— || LAH | s :d | f :m.r | m :— ||. See also *Rep.* I, 171*a*, where the m forms a Secondary Chord with S, though it has the manner of an Anticipation Tone.

247. Analyse *Rep.* II, 128. Compare also "Add. Ex." pp. 76 and 90, and *Sab. T. B.*, 57, 144, and 151

[illegible] commonly preparer transition. See also [illegible] 189, 216, 355. Key E2.

		m' : r'	d's : —	f' : —			
		m : r	d : — ‖				

Harmonize the following sequence, using M on the third pulse. Key E3.

							s : m,l
d'	s : —	t : d'	d' : l,r'	d' : t			

Write it also with the better method.

Harmonize the following with M = (1,) on [illegible] pulse. Key E2.

d'	: t	l : d'	t : l				
—	: m	r : rf	m : r	d : — ‖			

Write it also in the better method.

Harmonize the following, using M on the [illegible] pulse, preparing transition, and L on the [illegible] pulse. Write it also in the better method.

—	: m	m : r	d : — ‖				

Harmonize the following, using M on the [illegible] pulse, preparing transition, and also, in a [illegible] pulse, on the tenth pulse. Write it also in the better method. Key E4.

							s : s

248. Harmonize the following Air, using S under the :r .m. In this case the *Me* has the form and manner of a Hanging tone Anticipating the next *chord*. But it is not really dissonant. Therefore we are obliged to interpret it as S with M*b* as a secondary chord. KEY B♭. :s, | d :r | m :r.d | r :— | :s | f :m | r :r.m | d :— | — ||

249. The dissonant Incidentals belonging properly to the weak *part* of a pulse are often allowed on a weak *pulse* when the pulses move quickly,—faster, at least, than M. 60. Thus we have Full-pulse Passing Tones (abbreviated F. P.), Full-pulse Waving Tones (F. W.), Full-pulse Guiding Tones (F. G.), and Full-pulse Anticipation Tones (F. A.). Analyse for F. P. *Rep.* I, 172, 185; for F. W. *Rep.* I, 136*b*, 161, 175, II, 27*b*; for F. G. *Rep.* II, 270; for F. A., I, 68, 178, II, 7.

250. As sometimes used, these dissonances indicate nothing more than a loose and slovenly mode of harmonizing. But the best writers do use them, and on the second pulse of three-pulse measure they produce a good effect. Add a Contralto and Bass to the following tunes, treating as F. P. the notes with an asterisk above them, and introducing F. P. into the Contralto or Bass where possible.

KEY E. :d' | d' :s :l | l :s* :f | m :r* :d | s :— :s | m :r* :d | s :t :r' | d' :t* :l | s :— :s | m :f* :s | d' :— :s | l :t :d' | d' :t :t | d' :s :l | s :f* :m | f :m* :r | d :—

KEY F. | d :r* :m | r :m :f | m :— :r | d :— :— | m :f* :s | l :— :s | s :— :fe | s :— :— | m :f* :s | l :— :s | l :s* :f | m :— :— | d' :t* :l | s :— :f | m :— :r | d :— :— ||

It will be noticed that, in some such cases, the continuance of the Chord from the previous strong pulse makes, not a discord, but only another chord,—perhaps some weak chord that would not otherwise be used, as in the second measure of the last tune.

251. Harmonize the following two Airs, using the chords R*b* M*b* D in the closing cadence of the first piece, and S M*b* D in the closing cadence of the second piece. KEY A. :s, | d :m | r :d | r :— | — :s | m :d | r :m | d :— | — ||

KEY C. :s | s :l :t | d' :— :r' | t :— :— | — :— :d' | t :d' :r' | r' :— :m' | d' :— :— | — :— ||

In each case of M*b* given above, the "habits of the ear," noticing the form and manner of **m**, and expecting *always* the chord S, in that place, would almost persuade the mind that **m** is a dissonating "Full-pulse Hanging tone Anticipating the next *chord*," like the case in par. 248 above. But it is not actually dissonant; and we prefer to call the chord by its real sounds.

252. *Doh* and *Soh*, being the principal tones (Tonic and Dominant) of a tune, are more privileged than any other tones in passing through the music in spite of discord. Thus, while other Full-pulse dissonances require some melodial apology (as in the case of the F. P.—that they come from the next tone above or below and are going to the next tone above or below, ~~*in the same direction*~~, that is, moving diatonically), these are permitted simply to continue themselves without consideration of whence they come or whither they are going, except that they should originate and close in consonant chords. When *Doh* is repeated or continued so as to cause only one discord we call it simply a case of "the persisting *Doh*." The persisting *Soh* occurs rarely, but see *Sab. T. B.*, 196, sixth pulse. When the *Doh* or *Soh*, or both together, are continued or repeated for a longer time, we call them "*Holding Tones*." It is sometimes necessary to analyse the harmony independently of these Holding Tones. In such cases the chord symbols are included in square brackets thus [Dco]. Analyse *Rep.* I, 170*a*, 188, 190*a*.; II, 109. See also examples of long Holding Tones in Mozart's "Twelfth Service," pp. 6, 29, 43. See also, for "persisting *Doh*," the 12th pulse of *Sab. T. B.*, 42 = 7R,—the seventh pulse of *Sab. T. B.*, 90 = 7R,—the sixth pulse of *Sab. T. B.*, 283 = 7R*b*, and other cases in *Sab. T. B.*, 151, 433, and 454. Skilful composers use these privileges for the sake

[illegible] the following Adix, using S under [illegible] In this case the Mr has the force and [illegible] of taking the Antiphrasing the next [illegible] is not really discordant. Therefore [illegible] to interpret it as with Mr as a [illegible] Ady B2. :s, | d :r | m :r.d

| :— | :s | :f :m | :r :r.m | d :— | :— ||

[illegible] Full-pulse discordant indicatedly belonging properly [illegible] Tones are often allowed on a [illegible] the pulses more quickly,—faster, [illegible] M 00. Thus we have Full-pulse [illegible] (W.), Full-pulse Ivan [illegible] Full-pulse Ivan [illegible] Tones (Y. G.), [illegible] Tones (F. A.). Analyses [illegible] 1, 1, 1,

of obtaining a good melodial form in the parts. It will be better for the pupil, at present, to avoid them. The long holding-tones are only of use in great compositions.

253. We have now to introduce a very important dissonance, and one very commonly used, the dissonance *Doh* against *Ray*. Next to that of *Fah* against *Soh*, it is the most common of all dissonances. But it differs from that in two respects, first, that it most commonly appears on the strong pulse, and, secondly, that it prefers the Horizontal to the Oblique preparation (see par. 212), and is always prepared. This dissonance is allowed in two-part Harmony, thus:

:m	f :m	r :r	d : —	— :d		
:d	r :d	d :t_1	d : —	— :m_1		
r :d	d :t_1	d : —	—			
f, :m_1	r_1 :r_1	m_1 : —	—			

Notice, that the dissonating d is "prepared" horizontally, and resolved obliquely downwards. Introduce this dissonance into three of the previous two-part exercises.

254. Add a Bass to the example given in the last paragraph, using S*a* (omitting the third of the chord) under the first dissonance, and R*b* (omitting the fifth of the chord) under the second dissonance, and you will then see the commonest circumstances in which this dissonance is used. Introduce it into six of the Psalm Tunes or Sentences already harmonized.

255. Analyse the tunes in Rep. vol. I pp. 134*a*, 150, 162; II. 155, 160; I. 129, 132, 151, 164, 190*b*; II. 4, 127*a*.

256. How often do you find this dissonance in Additional Exercises and Sabbath Tune Book? How often as ^{4}S or ^{4,7}S? How often as ^{7}R*b*? How often on a weak pulse? How often *not* in a cadence?

257. :s | s :fe is only a "disguised" form of :d | d :t_1. Where s dissonates against l, in these cases, it is only the dissonance d against r "disguised." Fill in a Contralto, using the dissonance in this disguised form, to the following,—

KEY D.

m : —	r :s	— :fe	s : —			
d :m	s :m	d :r	s_1 : —			
t : —	l :d'	— :t	d' : —			
s :m	f :m	r :s	d : —			

258. See in Sab. T. B. 70, 26th and 27th pulses, a case in which this discord is *repeated* in different "parts" before it is resolved. See in Sab. T. B. 348, 11th pulse, and 5th pulse from the end, a case in which its resolution is delayed,—the dissonating d traversing a consonance before it is resolved. This may be called a case of the "persisting Doh" described above. See also Sab. T. B. 145, where both the dissonance is repeated and the resolution is delayed. See the close of Sab. T. B. 77, where the resolution of this dissonance is *interrupted* by the momentary occurrence of a "secondary chord." Harmonize the following Air, making this dissonance, on the 3rd pulse between C'Alto and Air, on the 4th between C'Alto and Bass, on the 11th between Air and C'Alto, and on the 12th between Air and Bass.

KEY A.

m :m	r :f	m : —	r : —	
d :d	d :d	t_1 : —	d : —	‖

259. Review the different ways of harmonizing the Air t l by comparing Ex. 71, 195, 221, 222, and 238,—and re-harmonize St. Michael's, restoring the Air :d |t_1 :l_1 at the beginning of the third line.

260. Convert St. Michael's into a three-pulse measure tune, by either lengthening each accented note through another pulse or by inserting a new note on the second pulse, thus, :s_1 | d : — :m or :s_1 | d :r :m or :s_1 | d :f :m or :s_1 | d :l_1 :m &c. &c. Then harmonize it again, for Treble, Contralto, and Bass.

261. Convert the following three-pulse measure tune into a two-pulse measure tune, by either omitting the note on the middle pulse or by throwing it into the following pulse or that which precedes, as a half-pulse tone, thus, | d .r :m or | d :r .m or | d :m &c.

KEY F.

m : — :r	d : — :—	d :r :m	r :m :f			
s : — :fe	s : — : —	m :f :s	l :— :s			
l :s :f	m : — : —	m :f :s	l :— :s			
m : — :r	d : — : — ‖	d' :t :l	s :— :f			

Then add a Contralto and Bass.

262. Convert the tune above given into a Long Metre tune, into a Common Metre tune, into a Short-Metre tune, into a tune of the same metre as Confidence, *Sab. T. B.* 417, and into a tune of the same metre as Carmel, *Sab. T. B.* 440,—in the last case repeating the first half of the tune, and repeating also, with some variation, the second half. This may be done by prefix (see par. 197 above) or by omission of parts of phrases. Let the accent of the music correspond with the accent of the words. Retain the balance of rhythm, that is, the equal length of the musical lines. And make the melody as good as you can.

End of 3 part Harmony.